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THE ART APPEAL
IN
DISPLAY ADVERTISING

BY THE SAME AUTHOR

THE PRINCIPLES OF ADVERTISING ARRANGEMENT

INTERIOR DECORATION: ITS PRINCIPLES AND PRACTICE

THE PSYCHOLOGY OF DRESS

ART: ITS PRINCIPLES AND PRACTICE APPLIED TO MODERN LIFE

ADVERTISING: ITS PRINCIPLES AND PRACTICE

THE ART APPEAL IN DISPLAY ADVERTISING

BY

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THE ART APPEAL IN DISPLAY ADVERTISING
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TO EACH ORGANIZATION AND TO EACH
INDIVIDUAL WORKING FOR CLEANER
AND FINER STANDARDS IN ADVERTISING,
THIS BOOK IS RESPECTFULLY DEDICATED.

CONTENTS

CHAPTER		PAGE
	Foreword	XXV
I.	The Relation of Display to Art and to Advertising .	3
II.	The Language of Advertising Display	17
III.	The Psychology of Form	33
IV.	The Language of Color	52
V.	The Psychology of Period Art	66
VI.	Some Historic Periods Analyzed, Contrasted, and Applied	81
VII.	The Use and Abuse of Illustration	98
VIII.	Type Faces, Borders, and Texture in Advertising .	111
	Index	131

LIST OF ILLUSTRATIONS

Poster Arrangement in Which the Appeal Is Made Through Sentiment, Quaintness, the Unusual, and an Interesting Decorative Arrangement	<i>Frontispiece</i>
	FACING PAGE
A Splendid Piece of Prestige-building Copy; Dynamic in Style, with Illustrative Symbol Harmonious in Choice and Arrangement	4
A Piece of Descriptive Copy; Static in Style, Overdone in Choice and Number of Symbols, Bad in Arrangement, Chaotic and Commonplace in Result	4
Madonna Illustration Presenting an Appeal Through the Qualities of Spirituality, Unaffectedness, Calmness, Dignity, and Repose; Qualities Relevant to the Madonna Idea	6
Madonna Illustration Offering an Appeal Through the Qualities of Voluptuous Womanhood and Worldly Associations; Qualities Irrelevant to the Mental Image of a Madonna, Bringing Up Another Set of Associations	6
An Idea Graphically and Symbolically Expressed, Showing a Purpose and an Ideal, Instead of Emphasizing Individual and Petty Benefits	8
A Living-room Environment in Which Each Useful Article Is Made to Function and Each Decorative One to Decorate. There Is an Appeal Here Both to Intelligence and to Taste, the Fundamental Essentials of Any Art Appeal. These Are Necessary to Every Piece of Display	8
An Environment in Which Scale Relationships, Form Harmonies, and Decorative Placings, Are Ignored. See Mantel and Lighting Fixture. Compare with Door Trim and Orna-	

LIST OF ILLUSTRATIONS

	FACING PAGE
ments. Notice Rug Placement. What <i>Is</i> the Appeal in Such a Place, and Should It Be Encouraged?	10
Newspaper Advertising Showing the Same Lack of Scale Relationship, Form Harmonies, Functional and Decorative Placings, as the Last Illustration. No Man Is Cheap Enough to Want This	10
Newspaper Advertisement Where the Appeal Is Made Sane and Understandable Through Its Well-chosen Symbols, Scaled Relationships, Organized Layout, and Tasteful Treatment .	12
A Convincing and Satisfying Piece of Display. Its Thrilling Dramatic Quality Makes Direct Appeal to the Imagination, Which Is More Potent than a Dumb Submission to Facts .	12
This Architectural Art Object, an Adaptation of the Italian Renaissance at Its Best, to a Modern University Club, Shows How Truths and the Atmosphere Made by Them May Survive Adaptation to Specific Uses. This Building Has Architecture and Shows Texture as Well as Proportion	14
Advertising in Which the Window Has Usurped the Function Both of the Shop and of the Storehouse; Without Organization, Thought of Appearance, or Question as to the Capacity of the Human Mind	18
A Newspaper Advertisement in Which the Qualities and the Processes Which Produced the Idea in the Window Display Have Been Duplicated in Advertising Symbols, but with an Imperfect Conception of Arrangement	18
Portion of a Shop Window in Which Amount and Character of Goods Are Seen in Relation to the Background and to Each Other. Cover the Upper Sign and Judge the Effectiveness of Even Further Elimination	20
Indirect Appeal Is Here Shown in Well-chosen Type and Border Motifs in an Interesting and Decorative Arrangement. The Original Is in Color on a Dull-gold Background	20
"Good-will-building Copy" in Which There Can Be No Mistake as to the Universal Appeal of the Qualities Featured . . .	22

LIST OF ILLUSTRATIONS

	FACING PAGE
Illustration for Christmas Card, Appealing to the Imagination Through Suggestion Rather than Through Recorded Facts	22
The Diagram Shows the Preparatory Sketch with Composition Based on the "Hambidge Research"	22
If This Border Expresses "Quiet, Simple Elegance" and Good Taste, and Is in Any Way Relevant to the Sale of Shoes, What Would Represent the Opposite Qualities and Conditions in the Sale of Glorified Woodcarving?	24
The Process of Reasoning or of Emotional Imagination by Which the Appeal of "Babylon" Could Be Supposed to Sell a Watch, Seems to Indicate an Area of the Human Mind Yet Undiscovered. The Possible Irrelevant Realms of Association into Which This Illustration Might Lead, Could Not Be Broken by Gabriel's Trumpet, Not to Mention "The Noon-day Gun"	24
If Unity Is the First Principle in the Expression of an Idea, What Relation Have the Unrelated Elements in This Border to "Wrap-coats," and What Relation Have Any of the Elements to Each Other or to Taste?	26
Badly Used Units Supposed to Be Ornamental Placed as "Filling" Between Photographs Which Should Themselves Capture the Whole Attention. Bad Taste and Bad Business	26
Portion of Newspaper Advertisement Showing the Selection and Treatment of Illustration in Perfect Harmony with Type Selected. The Arrangement with Its Blank-space Allotment Presents an Almost Perfect Decorative Treatment	28
Copy, Illustrations, and Type Harmonious in Character and Evidently Selected to Appeal Through Their Unusual Qualities to the "Artistic Aristocrat." Study This Display for Its Efficiency from This Standpoint	28
A Sitting-room Library in Which the Aim Was Such an Arrangement of the Largest Number of Useful and Decorative Objects as Would, by Their Adherence to the Principles of	

LIST OF ILLUSTRATIONS

	FACING PAGE
Arrangement, Appeal Through Their Unity, Their Structural Order, Their Balanced Placement, and Their Functional Fitness, Satisfying Both the Intelligence and the Æsthetic Sense, Without Any Feeling of Disorder	30
Interesting Divisions of Space and Well-chosen Shapes and Sizes Are Here Pleasingly Arranged in a Drawing of the Façade of an English Town House. Notice Introduction of Entrance Steps to Vary Bi-symmetry	34
The Floor Plan of a Living-room with Furniture Placements Drawn to Scale, Showing How the Principles of Form Apply in Making Every Object Do Its Work and Still Produce a Decorative Result	34
Truly Distinctive in Selection and Intelligent in Arrangement, This Advertisement Also Illustrates the Value of Organization and Blank-space Relations	36
Three Masses or Shapes, No One of Which Conforms with the Structure of the Inclosing Form. Sense the Confusion . .	36
Three Masses, Each of Which Conforms Perfectly with the Others, and with the Structure of the Unit. Sense the Repose and Satisfaction	36
Lines Resembling Type-matter, Arranged Without Regard to Their Relation to the Inclosing Form. The Result Is Illuminating	36
The Same Lines So Arranged that Each Is in Structural Harmony with All the Others, and Also in Harmony with the Inclosing Form. Observe the Difference in the Appeal of These Two Arrangements	36
Two Forms Harmonious in All Their Elements	38
Two Forms with No Similarity in Bounding Lines, but with the Same Diagonals and Diameters	38
Two Completely Inharmonious Shapes, with No Elements in Common	38
Two Forms Approaching Each Other in Harmony of Elements .	38

LIST OF ILLUSTRATIONS

	FOLLOWING PAGE
Circle Less Harmonious in Oblong than in Square	38
A Form with One Element in Harmony with the Bounding Line	38
The Ellipse More Harmonious Within the Oblong than Is the Circle	38
Two Forms Completely Harmonious	38
Line Arrangement in Which the Creation of a Triangular Blank Space Shows the Attraction Power of Blank-space Forms. . .	38
Deviation in Length, or Change in Direction of Lines, Each Has Its Own Power of Attraction. Consider Which Is the More Pleasing	38
Study the Attention and Interest Values of the Introduction of an Unrelated Shape, and Think of It in Its Relation to Illustrations, Trade-marks, and the Like	38
	FACING PAGE
Division of Blank Space into Two Equal Areas: Mechanical and Monotonous	40
Division of Space into Two Areas So Unlike Each Other as to Seem to Be Uncomparable, Uninteresting, and Unrelated . .	40
Division of Space into Two Areas, One of Which Is Between One Half and Two Thirds the Area of the Other: Subtle, Interesting, and Pleasing	40
Division of Space into Three Well-related Areas. Apply in Margins, Etc.	40
Paragraphs Pleasingly Related in Size, Giving Satisfaction Through This Relationship. Consider the Margins	40
Paragraphs Unrelated in Size and Blank Space Poorly Distributed Are Less Satisfying, and Therefore Less Convincing .	40
Equal Attractions (Sizes) Balance Each Other at Equal Distances from the Center	40
Unequal Attractions (Sizes) Balance Each Other at Unequal Distances from the Center; Half the Size, Twice the Distance	40

LIST OF ILLUSTRATIONS

FACING PAGE

Showing Unlike Shapes Balancing Each Other at Equal Distances from the Center. Shape Contrast Offsetting Size . .	40
Value Contrast Offsetting Size at Equal Distances from the Center	40
The Introduction of Contrasting Shapes to Balance Much Larger Areas on the Opposite Side of the Vertical Center. See How Much Greater the Attraction Still Is on the Right-hand Side	40
Movement by Line Succession Up and Down, Erratic Movement Produced by Spot Arrangement, and Upward Movement by Triangle at Base	42
Consider the Relation of Margins, Dark and Light Spots, and the Difference in the Effect the Angles have on the Direction in Which the Attention Is Led	42
Consider This Illustration from the Same Point of View as the Preceding and Judge Whether the First or Second Is a Unit Within Itself	42
Top Illustrates Movement in Which Two Straight Lines Are in Opposition to Each Other and to Inclosing Form. Notice Where the Emphasis Is Strongest	42
Bottom Illustrates Rhythmic Movement, Expressing Grace and Ease Instead of Strength	42
Newspaper Arrangement: Like the Earth on the Second Day of Creation—"Without Form and Void"	42
Without Sense of Scale (Related Sizes); See Andirons, Tea Table, Ornaments, Lighting Fixture, and Rugs, with Bad Structural Floor Arrangement	44
Contrast These Two Illustrations for Their Structural Unity, Their Balanced Arrangement, and the Way Emphasis Has Been Obtained	44
If the Second Paragraph in the Upper Advertisement Were Raised One Half Inch It Would Belong to the Rest of the Unit Instead of to the Advertisement Below It. Consider the Charm of Balance from Right to Left in Each of These .	46

LIST OF ILLUSTRATIONS

	FACING PAGE
A Clever Balanced Arrangement. Experiment by Raising the Trade-mark and Lower Line	46
A Good Example of What Not to Do Unless One's Object Is to Call Attention to a Competitor's Goods	48
See How the Introduction of the Wavy Line at the Top and Bottom Destroys the Unity of an Otherwise Almost Perfectly Chosen and Arranged Composition	50
Study of Relative Qualities in Color Expression	52
The First Fundamental Requirement Concerning a Period Art Object Is to Sense Fully the Spirit in Which the Period Idea Is Conceived, and to Recognize and Feel the Same Qualities in the Expression of That Period as It Is Presented to the Mind. This Louis XVI Room, Its Inmates, Its Social Attributes, and Its Furnishings, Give a Complete Example of the Period of Louis XVI, the Climax of Social Expression . . .	66
The Classic Ideal of Intellectual Simplicity, Sincerity, and Consistency, Expressed with Poise and Restraint, Is Shown in the Accompanying Illustration, Where the Appeal to the Intellect and to the Qualities Named Above Are Shown in the Human Figure, Emotional Appeal and Sensuous Enjoyment Being Eliminated	66
Being Able to Visualize the Qualities of Intellectual Pure-form Proportion, Their Appeal to One's Appreciation of Simplicity, Dignity, Restraint, Repose, Strength, and Finality Is No Less Strong in the Parthenon than in the Greek Human Figure. A Piece of Display May Also Be Made to Appeal to These Qualities	68
Spiritual Ecstasy, a Highly Wrought Imagination, Impelled by the Mental Urge for Expression, Externalized the Gothic Structure and Its Ornament, Much of Which Took On a Definite Symbolic Character. Circle—Never-ending Goodness of God; Trefoil—the Benediction; Quatrefoil—the Four Apostles, Etc. Better Here than Associated with a Jazz-playing Music Box	68

LIST OF ILLUSTRATIONS

	FACING PAGE
An Appeal to Ascetic Practices with Intent to Eliminate the Attractions of the Human Body	70
Same Intent with Less Success	70
Fra Angelico, Because of the Mental Material Out of Which He Visualized His Saints and Angels Before Expressing Them, Illustrates in This Instance the Qualities Which Are Essential to an Angelic Spiritual Appeal	70
Evidently Simplicity, Physical Health, and Attractive Appeal to Respect, Admiration, and Human Affection Are Perfectly Illustrated Here	72
Conceive the Qualities of Mind That Lead to Visualizing Spiritual Holiness in the Madonna, First in Terms of Naïve Coquetry, and Then in Modish Attire	72
Decorative and Alluring Is This Illustration by Botticelli. Æsthetic in Quality, Classic in Vision, and Humanistic in Heart, He Has Portrayed Exactly What He Was, Hence the Appeal	74
It Is An Art to Express in Perfect Technique and in a Harmonious Unit, People, Clothes, the Vegetable and Animal Kingdom, Not to Mention Other Works of Man, as Here Portrayed. When One Remembers That It Takes All Kinds of People to Make a World and Sees This Type of Human Taste, It Is Not Difficult to Account for the Border in Modern Advertising, the Popular Picture Frames, or the Assemblages from the Animal and Vegetable World Called Women's Hats .	76
This Is to Contrast the Mental Content Essential to the Visualization of the Extremes of Spiritual and Humanistic Thought and to Contrast Their Possible Appeals	78
The Qualities of Simplicity, Perfect Physical Form, Proportion, Poise, and Restraint Make Their Appeal Here, Not Only in the Female Figures, but in the Molding Ornament Used Above and Below Them	82
This Modern Adaptation of the Italian Renaissance to a Living-room in a Large City House Presents the Italian Renaissance	

LIST OF ILLUSTRATIONS

FACING PAGE

Atmosphere Interpreted in Modern Terms, in a Splendid Manner. Notice the Decorative Placings of Tapestries, Portrait, Furniture, and Small Decorative Objects	82
This Illustration of a Modern Library and Living-room Combined, Shows the Application of the Principles of Function and Decorative Placing. It Is French Eighteenth Century in Its Wall Treatment, with Empire Mantel and Decorative Objects Combined with Modern Comfortable Furniture and Antique Louis XVI, Directoire, and Empire Pieces. It Is a Design Where Every Object Functions and Decoration Results	84
The Tendency to Stick On or In Irrelevant, Badly Chosen and Badly Scaled Historic Ornament Did Not Begin with Advertising Display. Ugliness Also Antedated This Generation (Gothic Adaptation)	84
In This Block of City Houses There Is a Record of American Taste That Has Appealed at Different Times to Common Sense, as Well as to Taste, in the Façade of a House. At the Extreme Right, Representing a "French Striving," Notice Grotesque Supports of Balcony over Entrance; Next, a Sensible, Tasteful Treatment, and Then Two Abnormal Abortions	86
An Italian Renaissance Cabinet with Drawers; the Design Appeals Through Arrangement of Spaces Interesting, in Size and Shape, Restrained, Well-contained Bounding Lines, and Decoration Subordinated to Structure	86
This French Baroque Cabinet Seeks an Appeal Through Over-indulgence in Ornament and a Show of Material Without Restraint or Taste. The Idea Is Not Unpopular Now	86
The National Qualities of Playfulness, Quaintness with Naturalness, and Eighteenth-century Refinement, Appeal in This Italian Interpretation of the Style of Louis XV; a Painted Cabinet, Old Yellow Background with Dull Red and Green Naturalistic Motifs Combined with Rocaille	88

LIST OF ILLUSTRATIONS

	FACING PAGE
See How Classic Line and Proportion and the Classic Qualities of Simplicity and Restraint Make a Louis XVI Cabinet a Joy .	88
Unity of Architectural Qualities with the Same Qualities in Clothes and Ensemble Here Gives a Real Louis XV Feeling. The Appeal Is <i>Felt</i> Rather than Comprehended	90
The Period of Hepplewhite, Distinguished by Delicate and Refined Elegance, Surely Needs No More than Chairs to Make Its Type Appeal Felt	90
Chairs, No Less than Houses, Clothes, or Advertising Display, Have Personalities Through Which They Appeal for Interest, Sympathy, and Support. A Chippendale Design, Expressing the Idea at Its Best	92
The Same Idea as That Expressed in the Last Illustration; an Appeal Made by Using Somebody Else's Legs Instead of Its Own. Queer, and Calculated to Excite Mirth or Pity, Not a Desire to Possess	92
The Cheap, Though Blatant and Ostentatious Appeal to One's Love of Show and Lack of Taste Is as Clearly Evident in the Dress of France's Most Baroque Queen of the Seventeenth Century as It Is in the Preceding Illustration, or in Some of Our Twentieth-century Manifestations	94
The Essential Quality Appeal of the Empire Period Style Is Not Lost, Although the Personal Interpretation of Pauline Bonaparte Adds the Charm Which Personality Always Gives to an Art Expression	96
Indisputable Distinction, Not Only of Illustration, but of Copy and Arrangement, Is Shown Here. Interest Will Be Found in Conceiving the First Paragraph of Copy to Be Raised as Indicated, and the Second Paragraph to Be Moved to the Left, to Restore a Vertical Balance	98
Illustration Relevant to Name "Bee," Which Needs No Illustration. Irrelevant to Candy Qualities. Rest of Illustrations and Border Superfluous	98
Bad Form; Flowers Irrelevant and Distracting; Cheap Associations	100

LIST OF ILLUSTRATIONS

	FACING PAGE
Astounding Claims in Copy Overdone, Border Not at All Suggestive, with Appeal to Legs Only	100
A Clever Method of Centralizing Attention Through Elimination and Subordination	102
Good Display of Facts with Illustration in Suitable Proportion to Copy. Well Balanced Except Price Placing	102
When Mixed Objects in Large Varieties Are Necessary, Grouping When Well Scaled and Arranged Like This Is Appealing . .	104
Illustration Out of Scale to Copy or to Its Importance. Treatment Stuff	104
Of Two Ideas—Gloves and Beads—Beads Win	106
Which Hat Illustration Has the Stronger Appeal to Sense and Taste? Then Which Should Be Eliminated?	106
Rather Uninteresting Clothes, Well Featured in Harmony with Type, Style, and Accessory Forms	106
Originality and Distinctiveness Pictured in Kind of Illustration, Its Treatment, and in the Balance of Material with Blank-space Allotment	108
An Ugly Thing So Treated and So Arranged as to Make a Pleasant Appeal Through Its Decorative Quality	108
Possibly So for the Old and Childless, but Not for the Young and Hopeful, or for One Who Wears Clothes	108
A Rather Uninteresting Object Made to Appeal Through Decorative Treatment Used with Unobtrusive Accessories . .	110
Sentimentality or "Slush" Is Often Mistaken for the Spiritual or the Æsthetic Quality. A Sense of Humor May Save the Day	110
Through Choice and Arrangement of Style and Size in Type, Both the Attraction and Interest Value of the Copy Are Lost in Over-emphasis of the Illustrative Letterheads. Notice the Confusion Arising from Those in the Lower Third of the Space, and the Unpleasant Type Combinations Throughout .	112

LIST OF ILLUSTRATIONS

FACING PAGE

The Spirit of Christmas Is Well Shown in the Selection of This Style, Which by Association Has Come to Symbolize the Idea. It Is in Pleasant Contrast to an Abstract Border Too Heavy and Which Might Well Omit the Louis XVI Ribbon Effect at the Top	112
If It Takes This Amount of Variety in Type Faces and This Kind and Type of Border to Exploit the "Ampico," What Would It Take to Describe the "Hall of Mirrors" in the Versailles Palace?	114
Eliminate the Decorations, Which Suggest Nothing More than Sixteenth-century Woodcarving and Nothing Less than Either Hosiery or Silk, and the Advertisement May Be Convincing	114
If the Use of This Border Is to Attract Attention, It Is Successful. If Its Use Implies the Hope that It Suggests What It Incloses or that It Stimulates to Investigate, It Is Doubtful	116
A "Hand-made" Initial, Suggesting a Hand-made Quality. Notice Distraction Caused by Introduction of the Last Three Ideas in Radically Different Type Expression	116
A Type Selection, "Los Angeles Limited," Bespeaking "Speed" Maybe, but "Comfort and Protection"— <i>Never</i>	118
Choice and Arrangement Appealing Through Novelty and the Decorative Quality, with Border a Little Too Heavy at Top and Bottom, and Door Motif a Cause of Distraction Only	118
The Choice of a Sensible Conventional Border and a Well-scaled Illustration Is Negated by the Inharmonious and Badly Mixed Type Styles and a Distracting Arrangement	120
The Upper Half of Border Contains No Idea Except Perhaps Its Break, Which May Suggest the Cheapness of a 50-per-cent Cut. The Lower Border or Illustration is Amazing	120
If Somewhat Irrelevant, and Perchance Unnecessary, This Choice of Border Appeals Through Its Decorative Unity, Stimulating One to Investigate That with Which It Is Combined	122

LIST OF ILLUSTRATIONS

	FACING PAGE
Border Choice and Arrangement Better Related to Embroidered Lingerie, Vanity Boxes, and Summer Millinery than to Cigars or Their Accessories	122
A Rather Decorative Conventionalized Border Harmonious in Feeling with the Character and Treatment of the Illustration	124
Upper Part Shows Border, Type, and Arrangement, Without Any Chance for an Appeal. Lower Part Shows Louis XV Rocaille Motifs Suitable in Character to Decorative Metal Objects, While the Upper Part of the Type Is in Harmony with Border Suggestions	124
A. Illustrates a Two-line Border of Just Sufficient Strength to Serve as an Inclosing Form, Without Drawing Attention from Any Part of the Copy	126
B. Shows Simple Borders in Which Corner Arrangements Greatly Detract from the Appeal of the Copy, and the Lower Part Shows How Even Three Lines May Give Too Great Attention Value to the Border	126
Advertisement Whose Appeal Is Directed Strictly to the Amer- ican Type of Imagination, Cleverly Selected Illustration, Carefully Chosen and Well Arranged Throughout	126

FOREWORD

NEVER before have world conditions changed so rapidly or so radically as in the last decade. Centuries have passed and seen fewer and less destructive forces openly working, and fewer national and international constructive problems to be solved. With the complex causes for this situation we are not particularly concerned here, but with the solution of the problems we are irrevocably linked up by virtue of our being a part of them.

Our epoch is a social-commercial one, and the problems involved will reach a solution through the acknowledgment of this fact, only with a realization of some fundamental truths about human beings, with their mental relations to external objects, these relations being concerned in the expression of anything constructive that humanity has to offer, either generally or specifically.

Life, ever evolving new conditions and fresh needs, is so constituted that the mind seeks to create within itself a mental picture of the response to those needs, and then is instinctively impelled to express this visualization in concrete terms. This results not only in the creation of the material objects we need, but in the conception of art objects, relatively efficient in either field, according to the quality of the mind that visualized and produced them.

The newest, the most virile, and naturally the least developed of the great mediums of expression is advertising. Human conditions have only lately created the

FOREWORD

need for it, while the need for houses, churches, clothes, and railroad trains has had quite a start, as indeed have literature, music, and the drama. And yet this newest of all the arts is growing, not only in volume, but in sincerity, in common sense, in effective appearance, and in material efficiency, beyond the belief of even the most optimistic. Its possibilities are without limit, its powers inexhaustible, its future indeterminable.

Admitting all this, however, millions are being wasted annually for lack of knowledge: knowledge of the processes of complete visualization, selection of the proper qualities to advertise, with an understanding of men's minds and how they work, and such an understanding of the symbols of display that they will carry, with the least cost, the least mental energy, and the greatest satisfaction, exactly the message to be conveyed. In each of these fields there is endless work to be done, with unlimited opportunity for material profit, and with this, mental growth and satisfaction.

The author of this book has these facts clearly in mind, and in all modesty and humility desires nothing more than to establish certain fundamental relationships between advertising and the other arts with which life is concerned, between the human mind and any art with which it is associated, and between visualized ideas and the language in which these ideas may best be expressed.

Obviously it is the same mind that is concerned in receiving and acting on advertising appeal that receives and acts on corresponding qualities found in architecture, house decoration, clothes, stage design, and the other visual arts; hence the necessity for seeing relationships within these fields. Furthermore, advertising is not only concerned with the disposition of these conceptions as units,

xxvi

but with every object or idea from which each one emanates. The universality of advertising art is amazing.

Only when there is a general realization of these relationships, an understanding of cause and effect applied to ideas and their expression, with a still growing conception of the power of other symbols than words to convey meanings, can this potent medium for the transmission of ideas reach anything like its full development with truth, dignity, and efficiency, which is indeed the final test of this particular science and art.

THE ART APPEAL
IN
DISPLAY ADVERTISING

THE RELATION OF DISPLAY TO ART AND TO
ADVERTISING

TO-DAY the universal demand is for men with ideas; ideas that are original, comprehensive, practical. The man who is thus equipped is already in possession of one of the first essentials to success. But this is not enough. Of what use are ideas (except to the one who conceives them) unless they can be adequately communicated to others? In other words, unless one can effectively express and use them, for, after all, ideas are but shadows and must be externalized or materialized to be of general service. Furthermore, they must be correctly, concisely, forcibly, and agreeably expressed to be practical or efficient. This is simple in the abstract, but difficult to see, and more difficult still to practice, in the concrete, particularly in advertising, which is capable of no end of detailed ramifications, isolating or concentrating on any one of which weakens somewhat one's mental grasp of the fundamentals of the subject as a whole.

Advertising ideas must be efficiently expressed to become operative, and no set of ideas in life is more insistent for a correct, concise, forceful, and agreeable expression than are those which represent the qualities of commodities, or services, which are to be sold to the public and for which the public must pay.

Advertising display is the language by which and with which advertising ideas are expressed. This conception at once places display in its proper relation to advertising and makes of it a subject the knowledge of which is not only desirable, but absolutely essential to efficient advertising in any field. It is bad enough to murder the English tongue in ordinary social relations, but it is a poor policy indeed ruthlessly to slay it in business relations with intelligent humans who are to see and to read our display advertising.

But the "copy" is a part only of the language of display. Many things are not best said in words. Pictures, for instance, are universal in their appeal; they are more vivid often than words can be; they are more concrete and may be more agreeable and suggestive, as indeed they should be, or none should be used.

How many men who use illustrations understand either them or the psychology of their appeal to a general or a special audience? Certainly not a large per cent. Other elements of display language we shall discuss later, but this is, perhaps, sufficient to establish the importance of understanding something, at least, of the language symbols with which one is constantly to deal in expressing his ideas, whatever his particular position or relation in the advertising business may be.

Every problem in advertising must deal directly with three distinct things: the goods (using the word in its broadest sense), the audience or prospective users, and the medium of communication, which in its turn includes the organs or vehicles used to carry the message, and the display. To understand the goods completely is well, to know how humans act under general and special conditions is necessary, and thoroughly to comprehend



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

HIS moving fingers touch the Steinway into life—the master and his instrument are one—there comes a shower of gorgeous sound—a sense of beauty fills the air—there is a hush of breathing while the listener drinks the beauty from each fleeting note. Perhaps the master is Hofmann, perhaps Rachmaninoff. Yesterday it might have been Paderewski. Half a century ago Franz Liszt and Anton Rubinstein were kings. But whenever the time and whichever the master, the piano remains the same—Steinway, Instrument of the Immortals.

STEINWAY & SONS, Steinway Hall, 107-109 E. 14th St., New York

A SPLENDID PIECE OF PRESTIGE-BUILDING COPY; DYNAMIC IN STYLE, WITH ILLUSTRATIVE SYMBOL HARMONIOUS IN CHOICE AND ARRANGEMENT.



A PIECE OF DESCRIPTIVE COPY; STATIC IN STYLE, OVERDONE IN CHOICE AND NUMBER OF SYMBOLS, BAD IN ARRANGEMENT, CHAOTIC AND COMMONPLACE IN RESULT.

the limitations and the possibilities of the media of communication, including display, is indispensable to intelligent, economic, or efficient use.

Successfully to analyze and visualize a commodity so that its selling qualities in the sequence of their importance present themselves to the mind is, it is true, the result first of a special gift for analysis, but it is also the result of habit, as indeed is most else that one does. The danger of selecting always the too obvious, the hackneyed, or the purely personal can only be avoided by practice, and this practice should extend to all sorts of commodities and all sorts of conditions. In visualizing qualities for exploitation, however, "horse sense" is a powerful accomplice, and intuition also may become an aid, even to the scientific mind. Whatever the care, selecting the qualities that are to be featured in the order of their importance plays no mean part in successful advertising, and while the development of this subject is not the aim of this book, the recognition of its place and importance is essential, since it is these same qualities that the various elements of display must express.

For instance: the fallacy of attempting to express the quality of coolness or repose with the color red, or of cheerfulness and vitality with purple, should be intuitively recognized, but it isn't, and the habit of attempting to express qualities at random or with symbols calculated to excite exactly the opposite reaction from the one intended is still far too common. Thus is lost or wasted not only the force of the idea or quality to be expressed, but material, time, and space, not to mention the mistaken psychology of creating a wrong mental state which, with its associations, may lead, if followed, almost anywhere except where it was originally intended to.

THE ART APPEAL IN DISPLAY ADVERTISING

For example: a picture of a sheltered nook, romantic, picturesque, and alluring, may aid the mind in visualizing a good place in which to "spoon," but it is bad psychology, however attractive and interesting it may be, to introduce it into display intended to promote the sale of men's boots or women's hose, though with the latter there may be more nearly a connection.

If there is one thing the average mortal refuses to believe it is the fact that there are other points of view than his own, but if he admits the possibility, the more determined is he that of all these his own is the best one. This accounts in part for our personal likes and dislikes, beliefs and disbeliefs entering so largely into our estimate of what others will like, or ought to, and how they will act under given conditions. Because there is some one who would buy a tooth powder because of its scent, ignoring its gritty quality, is no proof that a larger number of sane persons would not buy one calculated not to scratch the enamel, even though there were no scent.

While there are big general laws controlling thought and its manifestations in acts, there are individual characteristics, racial, religious, political, social, and quite personal, that modify these always, and are to be taken into account in estimating how any individual or group of individuals will react to a particular stimulus that may be presented to the mind.

The science of psychology is our closest ally in exploiting any product, but even this profound subject has to be understood and used with common sense. In short, experience is the best teacher, provided one gradually learns, through it, to forget his own point of view and to see the other fellow's. This finally be-



MADONNA ILLUSTRATION PRESENTING AN APPEAL THROUGH THE QUALITIES OF SPIRITUALITY, UNAFFECTEDNESS, CALMNESS, DIGNITY, AND REPOSE; QUALITIES RELEVANT TO THE MADONNA IDEA.



PUBLIC
LIBRARY

MADONNA ILLUSTRATION OFFERING AN APPEAL THROUGH THE QUALITIES OF VOLUPTUOUS WOMANHOOD AND WORLDLY ASSOCIATIONS; QUALITIES IRRELEVANT TO THE MENTAL IMAGE OF A MADONNA, BRINGING UP ANOTHER SET OF ASSOCIATIONS.

comes a habit and one can (under direction) acquire a practical knowledge of the psychology of advertising, which means he learns to see big, impersonally and humanly, how other people think and how they act under given conditions. Statistics are not always reliable, though no doubt helpful, while honest observation of others, unhampered by a fixed conceit, reveals much that one must know of the people who will compose his audience, be it general or special.

Two or three fundamental and very important propositions may perhaps be fittingly mentioned here. Man is mostly what he lives in, or, more briefly, "environment makes the man." If one can live close by a gas house and soon become immune to the odor of gas, or by close association with apes, practically become one, he can, no doubt, get used to modern street-car ads. and become immune to the blatant impudence of the display advertising sometimes found in our newspapers and other periodicals. This fact, however, does not in any way lessen the disagreeable odor of gas to an ordinary man, nor does it increase the attractiveness of the distinguishing characteristics of the ape family to those of us who still prefer those of the human species.

Man tends naturally to create what he himself is or one externalizes in materials his conception of what adequately expresses his own idea. It is difficult for a typical Scandinavian to think in Italian terms, and seemingly impossible to express his thoughts in the Italian manner. How different their music, literature, houses, clothes, manners! Each is the product of generations in the same environment, which they in turn express in material, according to their needs, mental capacity, and resources. So far as a knowledge of color,

form, scale, ornament, and the like is concerned, we are as a country not only Scandinavian and Italian in origin and in practice, but Aztec and Scotch as well. What wonder that display advertising sometimes lacks taste, to say nothing of intelligent choice of symbols? Fortunately one can add to what he is, however, by replacing what is bad with something that is better, and then by using the better until the habit is fixed.

Man can only appreciate exactly as much as he himself is. His apperceptive mass or consciousness is his own. It is personal and unlike any other. His measure of what is "perfect fitness to purpose" or what is in good taste is his own, and by it he will measure all things presented to his mind through his five senses. All brutes are not live ones; there are wallpapers, rugs, lighting fixtures, neckties, and magazine advertisements strictly in that class, but it takes a person of discernment and of taste to see which ones. To all this one may or may not be immune, according to his state of mind. It is still true that there be those that "have eyes to see, and see not; they have ears to hear, and hear not."

Pope was undoubtedly right when he said: "The proper study of mankind is man," and he might have added, the most important as well, for it matters little how much one knows of commodities if he knows nothing of anybody's mental doings except his own and those of his kind.

With the vehicles or media of advertising in detail we are not here particularly concerned, for the principles that govern display language in newspapers, magazines, and shop windows are identical in their fundamental elements, differing only in individual restrictions and limitations due to local conditions, materials, cost, etc. In the main, it is the elements of display, their meaning and their



A LIVING-ROOM ENVIRONMENT IN WHICH EACH USEFUL ARTICLE IS MADE TO FUNCTION AND EACH DECORATIVE ONE TO DECORATE. THERE IS AN APPEAL HERE BOTH TO INTELLIGENCE AND TO TASTE, THE FUNDAMENTAL ESSENTIALS OF ANY ART APPEAL. THESE ARE NECESSARY TO EVERY PIECE OF DISPLAY.

arrangement as they relate first to the qualities of ideas or objects, and second to the human mind, in which our interest lies and with which we are going to deal.

In the advertising business to-day art plays no unimportant part. Every day there seems to be a growing conviction that it is a desirable thing; first because of itself and the satisfaction it brings, and second because it is a business asset, being already sensed as both natural and fashionable, the latter, of course, making a strong appeal. Fifteen years ago this conviction was not more than a suspicion, ten years ago a clearly defined question, and five years ago a belief. The time for arguing its advisability or its necessity has passed, and we are at present consciously concerned in finding out what it really is, how it becomes operative in business, and what its relations are with life in general and with advertising in particular.

We have already said that ideas are paramount in life and that they should possess certain qualities, such as clearness, conciseness, agreeableness, etc. The quality of *harmony* in any concept is its art quality, which, of course, must be present in the concept, in order that it may be present in the externalized or materialized expression of that concept, whatever its nature may be. A bad, incorrect, or inharmonious idea of what an opera house ought to be is no worse than a like bad one of a kitchen stove or a poster ad. Each of these objects exists for a definite purpose and must first be so conceived as to fulfill that purpose as perfectly as possible. When any object created by man for a specific use does this, it is at once an "applied-art" object, and has fulfilled one of the two requirements of every applied-art object—namely, it *functions*.

Certain acoustic properties, for example, are essential

THE ART APPEAL IN DISPLAY ADVERTISING

in an opera house, while boxes and seats should be so arranged that the stage is as nearly visible to all the people as possible. It is equally necessary that a street-car ad. should be so made that it will readily demand attention, be interesting in its selection of symbols, and so arranged as to be easily and pleasantly comprehended. These are some of the things only that the car ad. must have, or it cannot function. If it doesn't, it is not only bad art, but bad business, which is the same thing in any case where function is a desired end.

There is also a second element entering into the concept called *Art*, known as *taste* or *beauty*. This element exists in the product when it is found in the mind of the one who creates the object. There is no other way in which it may become a quality of any created thing. This element enables one to recognize, without conscious effort, harmony in colors, shapes, lines, and textures. Inharmony in color between the background of a field advertising sign and its lettering or its illustration jars the taste-sense of him who possesses any such thing as taste in the same way that the most discordant sounds do the man who possesses the sense of sound-harmony, or the bad manners of the profiteer do the sensibilities of him who has seen and used better ones for some years. Art, then, is the quality of harmony in *function* and in *taste*, which is embodied in any object made by man, and obviously is a relative matter, the recognition or production of which requires both intellect and feeling, or intellectual and emotional activity.

The misconceptions that have prevailed as to what art is are nothing short of astounding, and the reasons for such erroneous beliefs are the less explainable when we remember that we regard ourselves as an educated people



AN ENVIRONMENT IN WHICH SCALE RELATIONSHIPS, FORM HARMONIES, AND DECORATIVE PLACINGS ARE IGNORED. SEE MANTEL AND LIGHTING FIXTURE. COMPARE WITH DOOR TRIM AND ORNAMENTS. NOTICE RUG PLACEMENT. WHAT IS THE APPEAL IN SUCH A PLACE, AND SHOULD IT BE ENCOURAGED?

Newark N.J.

BRANFORD

AMERICA'S FINEST CINEMA PALACE

2 ENTRANCES
BRANFORD PLACE AT BROAD
MARKET STREET AT BROAD

WEEK COMMENCING SATURDAY FEB. 12

"THE INSIDE OF THE CUP"

FROM FAMOUS NOVEL BY WINSTON CHURCHILL
WITH AN ALL-STAR CAST

The production that for the past three months has been and is turning away thousands at every performance on Broadway

ALSO

BUSTER KEATON IN "CONVICT 13"
AND A BEAUTIFUL SCENIC NOVELTY
"AROUND THE MOONBEAM TRAIL"
An Epic Of The Dawn Of Creation

PRODUCED BY MAJOR HERBERT M. DAWLEY
A THRILLING SUPER-FEATURE - SHOWING WILD ANIMALS NEVER SEEN BEFORE - IN EXACT REPRODUCTION - LIVING, FIGHTING, FORAGING AS THEY DID 10,000,000 YEARS AGO

PROGRAM

"THE INSIDE OF THE CUP"
BRANFORD REVIEW OF EVENTS
TOPICS OF THE DAY

SCENIC
"AROUND THE MOONBEAM TRAIL"
BRANFORD SYMPHONY ORCHESTRA
ALFRED HENRIKSON CONDUCTING
"MORNING, NOON - AND NIGHT"
BY JON SUPPE

DUET
"THE GARDEN OF YOUR HEART"
HODMAN ARNOLD - MYRTLE LEONARD

COMEDY
BUSTER KEATON
IN "CONVICT 13"

PROLOGUE
"A QUIET MOMENT"

GOUDODIS
"AVE MARIA"
SUNG BY MYRTLE LEONARD
BRANFORD MAMMOTH ORGAN
WARREN YATES - PRESIDING

NEWSPAPER ADVERTISING SHOWING THE SAME LACK OF SCALE RELATIONSHIP, FORM HARMONIES, FUNCTIONAL AND DECORATIVE PLACINGS, AS THE LAST ILLUSTRATION. NO MAN IS CHEAP ENOUGH TO WANT THIS.

and that we do not credit ourselves with abnormal stupidity. It is perhaps permissible to mention a few of these errors again that they may be dismissed from the mind for the time being, at least, for we remember here another important truth, to wit, that "Two bodies cannot occupy the same space at the same time." This we assume to be as true of the mind as of space as it relates to materials.

The nineteenth century was a century of supreme devotion to scientific research and of commercial and economic development, as the eighteenth century was of social and artistic exploitation. In this whole-hearted devotion to materialism the art sense reached its lowest known level. As we emerge from this epoch there is a decided awakening in art and an unmistakable increase in respect and admiration for it, with as yet no clear general sense of what it is, or how to get at it, except to buy it.

The awakening was first seen in the increased interest in and demand for pictures, the most obvious of the arts so far as strong emotional thrill is concerned. Naturally this form of expression was seized upon as *art*, and so it developed that anything pictorial was art, therefore desirable and suitable anywhere. For proof of our mistaken idea, see the variety of pictures on the walls of the average living-room or bedroom, on the pages of magazine advertising, street-car advertising, and other forms of the advertising business where pictorial illustration is possible. Often these pictures illustrate poorly, frequently they bring out entirely the wrong quality, and still more often they arouse in the mind wholly irrelevant ideas. This is not art in itself or in its use; it is misconception, if it does not reveal positive ignorance.

THE ART APPEAL IN DISPLAY ADVERTISING

In the same way the attention to detail necessary to scientific reasoning has brought about the habit of using naturalistic and realistic terms almost entirely, so that pictures must be wrought in every detail of their anatomy, carpentry, and private mechanism, to satisfy the general art belief. It is the business of art to suggest rather than depict details, and it should not be confused with the business of nature or with the science of botany, zoölogy, or physiology, nor with the functions of carpentry or cookery. Some there be who recognize the picture of a fish if every individual scale is not shown, but, what is of yet greater importance, we are more inclined to investigate further the condition which suggests something interesting and untold, rather than the one which has said the last word. Illusion is a powerful incentive to thought.

It is possible, it seems, for almost anything to become an obsession, and not only may any one of the ideas, pictures, nature detail, technic, etc., become one's personal idea of art, but the quality of prettiness, one's personal likes or dislikes, sentimental attachments, and many other things, are also likely to become one's own particular art idea, thereby forming the standard of one's art judgment. It is fundamental then, that we establish firmly and unmistakably at the outset that *art* is the quality of harmony existing in any idea of man externalized in materials of any kind; that this quality is relative in different objects and in different people; that it embraces two distinct elements, *function* and *taste*; and that intellect and feeling are both active in creating or appreciating it; that all men are made with a natural liking for it, and with an inherent tendency to respond to what they suppose it to be, even though they are mistaken in its identity; and that objects of any sort showing a rela-

For the Girl Home From School

Smart new clothes to replenish the New Year's wardrobe, school and street wear and party frocks --offered now at splendid price advantage.

Tailored Suits

\$35.00

Duvet de Laine or Velours, developed in smart Winter styles, plain tailored or fur-trimmed. Sizes 14, 16, 18. Several models, one of which is pictured.



Dance Frocks

\$35.00

Fresh, crisp, charming models in soft Satins and Taffetas, pastel shades. Made especially for the young girl, and marked at a very low price. Sizes 14, 16, 18.

Wrap-Coats

\$55.00

Handsome Duvet Coating, silk-lined and warmly interlined; with collars of Australian Opossum or Nutria, in all the wanted shades. Sizes to 18.



Voile Blouses

\$7.50

Dainty model of white Voile with Dutch collar, cuffs and front pleat, trimmed with little frilled points edged with Valenciennes lace. Sizes 32, 34, 36.

Tricotine Dresses

Advance Spring Models

\$35.00 \$50.00

Tailored frocks of fine quality Tricotine, particularly smart models for street and school wear, embodying the new style lines for 1921. Sizes to 18.

Separate Skirts

\$10.00

Imported materials in plain and checked Velours, also Tricotine and Cashmertyne. Smart, simple models, suitable for school wear. Waistbands up to 30.

Third Floor

Lord & Taylor

38th Street

—FIFTH AVENUE—

39th Street

NEWSPAPER ADVERTISING WHERE THE APPEAL IS MADE SANE AND UNDERSTANDABLE THROUGH ITS WELL-CHOSEN SYMBOLS, SCALED RELATIONSHIPS, ORGANIZED LAYOUT, AND TASTEFUL TREATMENT.



Weighing the Stars by Photography

Not only does the camera, a silent worker, weigh the heavens with never-failing ease. Across the Atlantic and back the round miles of space the Moon is brought off to earth—faded away, its mountains, vast craters and deep canyons, its high peaks, mighty mountains. In the structure of the Milky Way, a comet flashes— and the photograph prints, traces its fleeting path.

Adding the camera, the astronomer's plan with the aid of the telescope, is to make the largest sun an tiny, and to make the smallest stars as tiny as the smallest stars. Across the eye of the camera, the sun's light is focused, the light of the stars is focused.

For the camera, a silent worker, is the largest. It is made from the smallest of materials, made from the smallest of materials, made from the smallest of materials. It compares them, estimates the light, and the light is made into a photograph. It estimates their light, and the light is made into a photograph. They are made into a photograph, and the light is made into a photograph.

So important is this work, so important is this work, that the Eastman Kodak Company has made it a special department, where the light is made into a photograph. It is a special department, where the light is made into a photograph. It is a special department, where the light is made into a photograph. It is a special department, where the light is made into a photograph.

EASTMAN KODAK COMPANY

A CONVINCING AND SATISFYING PIECE OF DISPLAY. ITS THRILLING DRAMATIC QUALITY MAKES DIRECT APPEAL TO THE IMAGINATION, WHICH IS MORE POTENT THAN A DUMB SUBMISSION TO FACTS.

tively high standard of this quality are more practical, as well as more beautiful, because of it. Art is, therefore, not only a normal, natural, and pleasant thing, but an intensely practical and sensible one as well, since it is a normal instinct of man to desire it, and since it has a distinct commercial value because of this universal desire.

Advertising (the newest and the most virile of the so-called applied arts) can no more reach its highest state of efficiency without the art quality than could architecture, sculpture, cabinetmaking, or dressmaking, for in each field of man's expression of life's needs one must reckon with the *idea* or concept of the answer to this need, the *materials* with which this idea is to be expressed, and the essential *technic* to express it adequately and efficiently. Harmony between the idea and the material expression is always vital. It is useless to reproduce the Pantheon to express the idea apartment-hotel, or to waste space, labor, and materials on elaborate Louis XV borders around advertisements whose goods and whose copy would more likely suggest Zululand or modern bourgeois war profiteers.

It is certainly obvious that harmony between the elements of expression is desirable, both for the unity of ideas to be expressed and for the satisfaction that such a condition brings to him who is not wholly immune to normal relationships in life; and be it said with thanksgiving that the number of such persons is rapidly increasing, which argues well for the future position of the art quality as the demand for it increases.

What, then, is the relation of display to advertising, and of art to display? Successful, honest advertising implies first not only a thorough *knowledge* of the idea that

THE ART APPEAL IN DISPLAY ADVERTISING

is to be sold, but a *belief* in it that is the backbone of the message that must be communicated to those who will use the idea. This knowledge must consist of a full analysis of the idea, in which all its qualities are visualized in the sequence of their importance and in their relations with the uses to which the idea will be put. Breakfast foods that look well, seem filling, and even contain a good ratio of nourishment, which upon tasting seem to be quartz sand instead of oats or wheat, will not appeal sufficiently to insure purchase as a constant diet. If the taste is pungent or the consistency rubberlike, the desirable qualities are lost so far as its relation to the process of eating is concerned. It would be difficult to establish a personal faith in such a product sufficiently strong to give a "ring true" quality to one's message; that is to say, the message could not be made to function perfectly.

Granting, however, that a full and satisfactory knowledge of the product or idea is obtained, the second step is the preparation of the message to be delivered. Not all, even of desirable qualities, can be presented; in fact, only such ones as must be, should be. Too many qualities expressed is as bad as too many people in one car, or too many pictures on one wall, or too many "strings to one's bow." It is all very confusing. Select qualities and then arrange in sequence, or be certain you know what you want to say and why. This process bears the same relation to art that selecting the materials for a house, for a rug, a gown, or a stage setting, does. It first visualizes the idea to be expressed.

The second step implies such a knowledge of men's minds as will enable one to make a pretty safe estimate as to how they will act when the message is adequately presented to them, be the group a general or a very



THIS ARCHITECTURAL ART OBJECT, AN ADAPTATION OF THE ITALIAN RENAISSANCE AT ITS BEST, TO A MODERN UNIVERSITY CLUB, SHOWS HOW TRUTHS AND THE ATMOSPHERE MADE BY THEM MAY SURVIVE ADAPTATION TO SPECIFIC USES. THIS BUILDING HAS ARCHITECTURE AND SHOWS TEXTURE AS WELL AS PROPORTION.

special one. The necessity for this is apparent, the ways and means legion, the time consumed in finding out endless, but certain it is one has to begin, and he must dismiss the notion that his own point of view is the only one and study not only people as they are now, but as they have been before, for we are the product of the past and necessarily bear a distinct relation to other periods in habit and action. The psychology of "historic periods" is the foundation for the psychology of the present day. History is recorded in architecture, sculpture, painting, furniture, clothes, and in a thousand other ways. These things are the art of the period in which they were created. The relation between them and the thoughts or lives of those who made them is identical with corresponding relations between our art expression and our minds, habits, and lives. We are making our period art expression. Examine it, in advertising in particular, or in our homes, public buildings, clothes, and where you choose. "Comparisons are odious" maybe, but illuminating, certainly.

Having at least confidence that one knows how his audience will behave when he presents his idea for its consideration fits one to return again to the idea itself, which he has already formulated for expression.

The third step consists in selecting the symbols with which the idea is to be expressed and in arranging them in such a way that they are 100 per cent efficient in conveying the message to the audience selected. This is stupendous in its possibilities, but not so formidable if studied as to principle—wholes first, then details. The real question is—I have something I believe in which I wish to say to certain people in the most effective possible manner. I know my message; I know my people;

THE ART APPEAL IN DISPLAY ADVERTISING

do I know the possibilities of the English language (copy), of color, of illustrations, of period ornament, of type faces, and of paper textures, well enough to express ideas in such a way that intelligent people will understand and believe, while the less intelligent will react to the symbols, at least, as naturally as an animal would to nature's stimuli? If we do, and know how to arrange these symbols in such a way that they are 100 per cent efficient in their appeal, then we know our language and we are artists in advertising, as we should be in music, literature, architecture, house decoration, stage setting, costume design, or in any other field where ideas for people to use are to be expressed in material form.

Display is simply the language of advertising, and a knowledge of how to use this language efficiently and in good taste is art.

THE LANGUAGE OF ADVERTISING DISPLAY

THE best way to learn a language is to practice it; the worst possible thing, however, is to do so incorrectly, until the habit of wrong usage becomes fixed. This is true for at least two good reasons: first, "practice makes perfect," ease and fluency are the result of repetition, until there is no conscious effort in the right use; second, correct associations are much more easily made in the concrete than in the abstract.

In the first place, the habit of doing a thing wrong once established makes doing it right tenfold more difficult than if it had not been done at all; and second, one gradually becomes immune to the right and, having practiced the wrong long enough for it to have become a habit, one is numb to the normal appeal. The language of advertising display is no exception to this rule and in many ways illustrates these facts more plainly than other language forms.

As we have seen, advertising display, like other arts, is a matter of ideas and their best expression in material form, a form in which the precise idea of the creator of the display is communicated to his audience in the clearest, most attractive, most economic, and most pleasing way. To do this well one must not only be a business shark, besides having a thoroughly intelligent knowledge of every element of display at his disposal,

but he must know how other people will interpret what he has to say—*i.e.* he must be as certain as possible of what is the normal reaction to each element of his display, both as to meaning and as to what sort of thing really does attract the people he wishes to reach. Display then, as a language, must first be seen as to its possibilities in expressing ideas, and second, as to its choice and arrangement (layout) from the point of view of its power to attract, interest, and stimulate to action through its appearance. Display, like a human being, makes its appeal both to the intellect and to the emotions—*i.e.* through both reason and feeling, the importance of the latter being under-estimated, no doubt, by the so-called practical temperament.

It is a common error to think of words as about the only worth-while symbols with which to convey thought, while, after all, they are the most arbitrary and the most abstract of symbols and probably (except in the case of the most ordinary ones) convey meanings differing considerably according to one's habits of thought as well as intelligence and cultivation. Even to the most gifted and learned, words are pretty inadequate when it comes to reaching the sensibilities in many of their most important phases. Who has not been stimulated to immediate action by music, a wonderful picture, the color of an object or its textural feeling, when any amount of word descriptions would have resulted in lost effort and lost time? It does not take much imagination to multiply examples until words, even if one speaks several languages, seem inadequate if subtlety of quality or the larger and more general emotions of man are concerned.

People have been moved to do strange things under the influence of a glorious sunset, a well-acted play, an



ADVERTISING IN WHICH THE WINDOW HAS USURPED THE FUNCTION BOTH OF THE SHOP AND OF THE STOREHOUSE; WITHOUT ORGANIZATION, THOUGHT OF APPEARANCE, OR QUESTION AS TO THE CAPACITY OF THE HUMAN MIND.

Make No Mistake
Our Number Is

Make No Mistake
Our Number Is



MORTON'S



MANUFACTURERS
55 EAST 9th STREET
OUR RETAIL SALESROOMS

A Sale You Cannot Afford to Miss

ALL PRICES CUT IN HALF

BY THE MANUFACTURERS

This sale will be the Sensation of the Season and will make the regular Clearance Sales in the shopping district look ridiculous. TODAY AND TOMORROW

1400 of Our Most Stylish DRESSES

8^{.75}

12^{.75}

Choose from 75 of the season's choicest styles in the fashionable materials. If you could have them below your eyes you would admit they are worth double and triple what we ask.

The new style, embroidered with colors peering through. Rows of silk fringe. High class trimmings of every description. Flounced in designs in satin, lace and ribbon. Flared Taffeta, Newest Crepes, Elegant Satins, Best Tricotines, Choice Tricotines. Perfectly worth double at retail.



Most of the stores are empty. The public cannot afford to pay the high prices now being asked. As a result we have received cancellations and find ourselves loaded up with over \$100,000 worth of Newest Spring Wraps, Coats, Dresses and Suits. In Self-Protection we must sacrifice this enormous stock at unheard of prices.

Newest TRICOTINE SUITS

MARKED FOR QUICK CLEARANCE

Including our stock of guaranteed all wool, finest quality Men's Wear Serge, Checked Velours, Oxford Cloths, Peiret Twill. Finest workmanship.

\$15

Some show the youthful box coats, others feature the blouse, or ripple effect, and there are a number of very good straight-line models. Some are smartly braided and embroidered.

Cancellation of orders compels us to close out to the public at a big sacrifice.

Plain or fancy peau de cygne lining. Sacrificed far below cost of making. Remarkable bargains in this lot—values to \$32.50.

1.000 Elegant WRAPS & COATS

Never have we had such an admirable collection of 1,000 sport coats and wraps in 15 distinctive, desirable styles at so small a price.

\$7^{.75}

Such beautiful embroidery, gorgeous stillery and branding are seen only on very high priced garments.

New color effects, new crepe, new tuxedo sleeves, new pointed collars. Extra fine che effects.

Just the wrap you have waited for at a price far below what you expected to pay. You will find your wardrobe and tastes happily anticipated. Worth at retail up to \$24.50.

A SALE YOU SIMPLY CAN'T AFFORD TO MISS.



A NEWSPAPER ADVERTISEMENT IN WHICH THE QUALITIES AND THE PROCESSES WHICH PRODUCED THE IDEA IN THE WINDOW DISPLAY HAVE BEEN DUPLICATED IN ADVERTISING SYMBOLS, BUT WITH AN IMPERFECT CONCEPTION OF ARRANGEMENT.

THE LANGUAGE OF ADVERTISING DISPLAY

emotional serenade, or the charm of perfect form, such as is sometimes found in Greek ornament, sculpture, or architecture. These things would seem to establish clearly the importance of looking carefully into as many as possible of the symbols composing the language of display, if its use in advertising is to reach any considerable share of the points of appeal essential to supply the needs even of the most ordinary human being.

Perhaps it is as well here to classify in a general way the elements at our disposal in our study of display in the probable order of their importance to the average man: copy, illustration, color, arrangement, period art, texture, and type-face forms. Of course we realize that any classification as to importance is dangerous, for people differ radically, individually, racially, and in other ways, so that it is hard to say anything with certainty in this matter. Then, too, much depends upon what message is to be given, what reaction one expects, and whether the emotions or the intellect are the chief point of contact. Certain, however, are we that all these elements exist for our use, and it is distressing to see a good strong appeal in words neutralized by the wrong appeal in color or in any other symbol form. Correct usage of language forms means first a complete acquaintance with them.

Although words cannot best express everything, they are the means by which we consciously convey (or attempt to) a pretty large share of our thought to others; hence the importance of copy, unless one is familiar enough with the other symbols to use them intelligently.

With the general or specific rules for writing copy we are not particularly concerned here, only that it shall be so conceived as best to express the message to be conveyed by the display. Authorities and laymen dif-

THE ART APPEAL IN DISPLAY ADVERTISING

fer as to the economic or other values of coining grotesque and queer words and phrases, of inventing astonishing idioms, in short, of isolating advertising English from all other English, as an appeal to the American love of the odd and curious. One needs to become acquainted with the people of other countries a bit to see whether we may not already be sufficiently developed in this particular line. "It takes all kinds to make a world," so it does to make up a first-class circus, but one may, at least, after thought, choose which particular specimen in the menagerie he is willing to represent as a steady thing.

If special interest in the form of the copy is irrelevant to our subject, except that it shall express a certain amount of taste, its arrangement, like that of all other elements used, is of the utmost importance, and it will be treated with the other elements in detail under the subject of the Principles of Arrangement.

The hectic way in which every publisher demands illustrations to all sorts of matter he is to bring out is based on no idle fad or fancy. The reason is inherent in human minds. In the first place, pictures are a universal language. They convey practically the same fundamental idea to all who see them, whatever the nationality, creed, or social state. They do so, moreover, when correctly used, in a clearer, more subtle, more dramatic, and perhaps more forceful manner than words can, and are, therefore, more interesting in their appeal. The publisher knows enough, too, to understand that the public visualizes badly, and that pictorial language is of the greatest help in getting a message before them in an interesting, concise, and pleasant form. The elemental value of illustrations is either sensed or known by the advertising coterie without, however, any great general knowledge of



PORTION OF A SHOP WINDOW IN WHICH AMOUNT AND CHARACTER OF GOODS ARE SEEN IN RELATION TO THE BACKGROUND AND TO EACH OTHER. COVER THE UPPER SIGN AND JUDGE THE EFFECTIVENESS OF EVEN FURTHER ELIMINATION.

For when the One
Great Scorer comes
to write against
your name he writes—
Not that you won or
lost — but how you
played the game.

SHAPLEIGH HARDWARE CO.
ST. LOUIS, U. S. A.

INDIRECT APPEAL IS HERE SHOWN IN WELL-CHOSEN TYPE AND
BORDER MOTIFS IN AN INTERESTING AND DECORATIVE ARRANGE-
MENT. THE ORIGINAL IS IN COLOR ON A DULL-GOLD BACKGROUND.

pictures themselves, the subtleties that can only be known through intimacy, and the psychology of their finer appeals. Next to color they are the most irrelevantly and thoughtlessly used of all display elements.

The first value of the illustration is its power of suggestion, and suggestion is more potent than fact to most of us, for when we act on suggestion we do so generally under the impression that we are doing so wholly under our own initiative, and are pleased accordingly. If, however, the suggestion is misjudged by the maker of the display, irreparable wrong has been done. For instance, the sex appeal seems to have been supposed to be so alluring and hypnotic that a cut of a pretty woman, with certain suggestive emphasis, would not only interest everybody, but would stimulate to action, and furthermore, that action would be to buy forthwith any article named in the ad., ranging in time from the cradle to the grave and in substance from breakfast food to pig iron. Continually harping on the "power of appeal" they never for a moment ask to what they are appealing, why or where the appeal will lead the mind, whether toward, or away from, the object to be sold. One can't expect the public in general to visualize the desirable qualities of tapestry bricks expressed in terms of sex appetite. The mental processes are not only too intricate, but too diverting. Besides a *knowledge* of picture language it takes *reason* and judgment to select, if only from this one point of view.

There are many other points of interpretation to be dealt with under the special subject of Illustration, but may we be pardoned if we speak of one more, even in this brief introduction to display as a whole. A second chief function of pictures is to express the idea artistically, that is, in good taste. People soon get tired of having every

THE ART APPEAL IN DISPLAY ADVERTISING

real-estate proposition, for example, picture the five-room cottage, with a green lawn, a tree or two, mother in the doorway with baby in her arms, little Nellie skipping down the path to meet father, as he almost leaps toward this haven of perfect bliss, where mother does the housework and never gets cross or untidy. There are certain things people take for granted, and it is not good taste, it is cheap and common, nakedly to parade the private human emotions until they are so hackneyed that even the most brazen and the most sentimental are weary of them. There are other points of appeal that quickly present themselves even to the semi-intelligent. Sentimentality if encouraged soon becomes a disease, greatly narrowing one's conception and enjoyment of life. The science and art of advertising is not furthered by catering to and trying to cultivate only the cheapest that is in us. Happily the most scientific are getting to see this. Coupled with this tendency there is no doubt present the disgusting love of unimportant, unattractive details, the same that prompts the representation of every scale on a fish, or every minutest fact concerning a dish of baked beans, taking it for granted that the public has no imagination, until they are finally forced to lose what they have through absolute disuse.

All pictures are not art nor all illustrations efficient ones, any more than every boy that wears a blouse is a sailor.

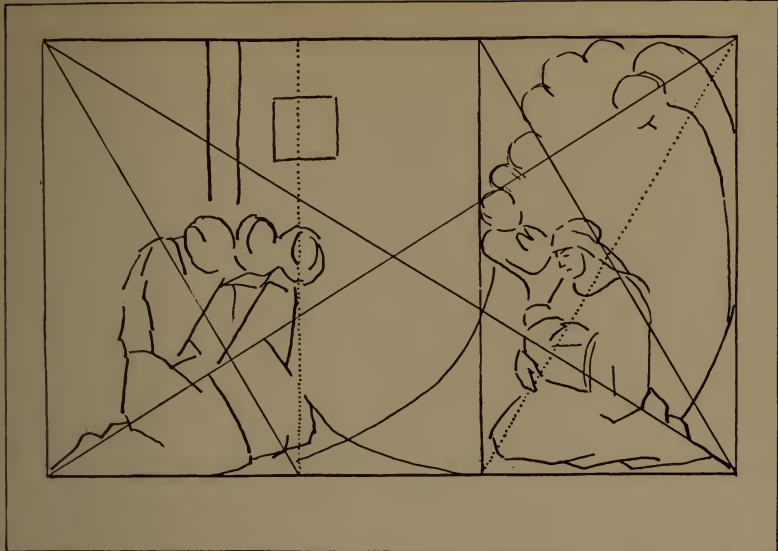
Primarily the eye sees *color* only; that is, all ideas gained through the sense of sight are because of color relationships, the term color, of course, including black, white, and the tones of gray. Since in the normal person probably more than 60 per cent of all the impressions taken into the mind through the senses come through the

“If the Hupmobile were a living creature, the word devotion would exactly describe the qualities which actually endear it to the average family.

It so seldom sulks; it is so ready and willing; it performs so faithfully, that it repays, over and over, the confidence people place in it.

Without question these are the underlying reasons for the great good will in which the Hupmobile is held everywhere.”

“GOOD-WILL-BUILDING COPY” IN WHICH THERE CAN BE NO MISTAKE
AS TO THE UNIVERSAL APPEAL OF THE QUALITIES FEATURED.



THE DIAGRAM SHOWS THE PREPARATORY SKETCH WITH COMPOSITION BASED ON THE "HAMBIDGE RESEARCH."



'Let us bow our heads before, Those whom Heaven and Earth adore.
Christmas Greetings from Marjorie B. Clarke.

ILLUSTRATION FOR CHRISTMAS CARD, APPEALING TO THE IMAGINATION THROUGH SUGGESTION RATHER THAN THROUGH RECORDED FACTS.

sense of sight, color is obviously one of the most important of all the language forms, and habits of wrong usage, or of abuse of any sort, soon nullify its force and put the individual beyond the power of normal color appeal, thus shutting the door to one of the world's most important sources of information as well as of enjoyment.

The process of associating color relations in the mind, and the form combinations that consequently result, is a subject for later treatment, but it is plain that color is so closely allied with everything we see and use about us as to be accepted through habit in any form it presents itself, without the investigation or the knowledge that most other language forms call forth. This is a pity, because color is a subtle thing and its power for truth or beauty lies in one's intimate acquaintance with, and thorough knowledge of it.

Next to the realistic dramatic quality of a picture, color certainly makes the most general appeal. Quite possibly its appeal is even the most universal. Innately all normal human beings love it, and, like most else they like, they will have it in one way or another, right or wrong; but be it remembered this fact does not prove that they would not use the right with good grace and better results were it ever presented to them for choice. It is a common error to declare that this or that is "too highbrow" or "too fine stuff" for a particular class or kind. It is well to remember that it is not always safe or prudent to judge everybody by oneself. Personal limitations do not become general human qualities simply through one's desire to make them so.

The way a person reacts to color is a matter of two things mainly: his nature or his normal instincts, and his training. Nature may be so suppressed or perverted as

to seem to be inactive in this as in other fields. If one is suffering from the cold and is presented with a choice between two thick woolen wraps, the one a dark, rich red, the other a light, clear blue, he instinctively takes the red, because from the beginning of time red has been associated in the minds of his ancestors with fire, blood, and other vitalizing elements of nature.

If one is confined in a room with little light, no sun, and no external outlook, and he be given a choice between light-yellow walls or dull, dark gray, or blue ones, he also instinctively takes the yellow, because of his inherited and personal associations with the sun and other light-giving and cheerful qualities. On the other hand, if he had been an Egyptian of the dynasty of Rameses II he would have recoiled from the thought of yellow, since by training he would have been made to interpret yellow as the symbol of sin, famine, and bondage. Thus may nature or instinctive feeling be suppressed by arbitrary dictum, and unnatural reactions take the place of natural ones.

Moreover, if any one color tone or set of color tones is constantly presented to the mind it accepts them in the same way; at first perhaps reluctantly, then with tolerance, finally embracing them as completely satisfactory, the sense being perverted, the natural reaction suppressed, and a counterfeit state of mind created. It is the mission of modern interior decoration to create in our homes a color environment whose silent influence (being in accord with the laws of harmony) shall aid and abet the development of the normal color instincts of man, and it is not the mission of advertising to destroy what is being done, nor is it good policy to try to do so, for there is a very close relationship between advertising and all of the objects that go to make up what is known as a home. The

Through the Ages with Father Time



The Noonday Gun:

ILLUSTRATION FOR FATHER TIME BY HUGH SANDS

EVEN the Pirate, civilization's outlaw, bowed to the power of Time.

These buccaneer Bolsheviks had one ceremonial in common—the automatic firing of the Noonday Gun. Focused through a burning glass, the sun's rays discharged the cannon which recalled the sea rovers at midday.

A picturesque device—much like the ancient Sun Cannon in the Palais Royal. Doubtless more than one swarthy rascal, gloating over jeweled plunder, set his stolen watch by the Noonday Gun in those wild freebooting days.

Inventions run in cycles. Alfred's Time-Candle recalled the cave man's burning rope: The Pirate's Noonday Gun harks back to the Sun-Dial of Babylon. Gradually, as Father Time fled down through the ages, emerged that realization of the value of Time which inspired those timekeeping marvels of our world today—

Material, construction, adjustments and service fully covered by Elgin Guarantee



Elgin Watches

THE PROCESS OF REASONING OR OF EMOTIONAL IMAGINATION BY WHICH THE APPEAL OF "BABYLON" COULD BE SUPPOSED TO SELL A WATCH, SEEMS TO INDICATE AN AREA OF THE HUMAN MIND YET UNDISCOVERED. THE POSSIBLE IRRELEVANT REALMS OF ASSOCIATION INTO WHICH THIS ILLUSTRATION MIGHT LEAD COULD NOT BE BROKEN BY GABRIEL'S TRUMPET, NOT TO MENTION "THE NOONDAY GUN."

UNIVERSITY OF TORONTO
PUBLIC LIBRARY

fairly intelligent public are beginning to understand this, and to expect intelligent results in this field.

The relations between advertising and clothes or the other necessities and luxuries of life are as apparent as are those with the house, and the necessity for a common understanding between those who create clothes and the pictures of them, those who advertise them, and those who use them, is daily getting more vital to the success of anybody concerned.

The idea of "Period Art" as it relates to the language of display is so tremendous and so complicated that the task of introducing it as an element at this point seems extremely difficult. An understanding of the subject means a knowledge first of the people who have lived and expressed their lives in the periods under discussion, and this means an intimate knowledge of history. Motor cars and telephone booths are externalized art objects of this century, made necessary by the needs of our time. The perfectness of their functional qualities and the harmony of form, color, scale, and texture, that they express, are the measure of their art quality. Undoubtedly all will agree that they function much better than they look, as in fact do most modern creations. This one-sided (or so-called practical) phase of art is well, but the fact that people are always seeking ornament or ornamental details of other periods with which to (as they think) further beautify what they have made, is proof that complete satisfaction is not found solely in perfect function.

The growing desire for the harmony found in the works of other times is the reason for some of the hectic attempts to adapt every period, from the Gothic twelfth century to the fall of the French monarchy, in such matters as talk-

THE ART APPEAL IN DISPLAY ADVERTISING

ing machines, music boxes, telephone stands, and clothes. The fashion of adapting these ideas in architecture and in furniture is too well established to require mention.

Gothic art was the natural expression of the Middle Ages, when the somewhat primitive overwrought imagination was struggling with the problem of spiritual domination over material and casual things. It is essentially spiritual and mostly religious and symbolic. Its peculiar charm is the result of a state of mind so unlike the present that interpretation of it is difficult, not to mention its legitimate use. To create billiard tables, build music boxes, and design the façade of the "house of mirth" in this style passes the grotesque; it is well-nigh blasphemous, and generally in such wretched taste that words fail, particularly when the motifs are so distorted in form and scale as to suggest either the modern Dutch feeling or something as yet unnamed. What can be the fitness in this, or whence the beauty, is a question unanswered. Art is creation, not copy, even if copy both of form and of feeling were possible.

It is not so much in the structure of period objects, however, that advertising is concerned as with its ornament, and with the general feeling of harmony that results from right use.

Unhappily the craze for unique borders and initial letters seems to be growing, lamented by intelligent people who know the meaning of historic ornament, who created it, why, and the qualities for which it stands.

We still find certain firms who insist on surrounding the advertising display of either their classic or Victorian wares with a Gothic border, the frame and ornament of a Baroque mirror, or the rocaille motifs of eighteenth-century France. The inconsistency of trying to make



BONWIT TELLER & CO.

The Specialty Shop of Originations
FIFTH AVENUE AT 38TH STREET

*Combining the Attractive Features
of Both Wrap and Coat in*

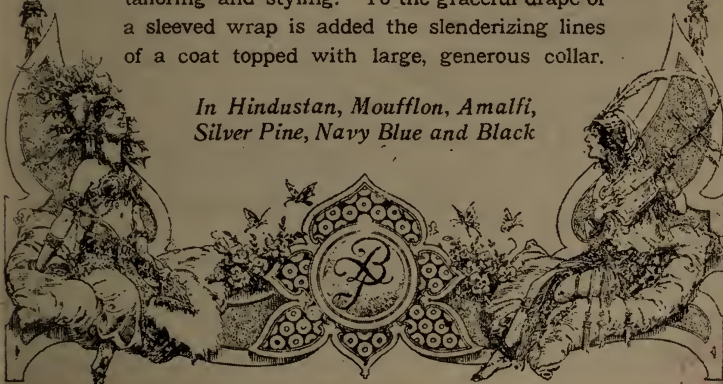
WOMEN'S MARVELLA WRAP-COATS

*And Offering at the Same Time
a Most Unusual Value Wednesday*

78.00

A rich elegance is integral with this wrap-coat, because it begins with a fabric that is soft and lustrous and ends only with the most finished tailoring and styling. To the graceful drape of a sleeved wrap is added the slenderizing lines of a coat topped with large, generous collar.

*In Hindustan, Moufflon, Amalfi,
Silver Pine, Navy Blue and Black*



IF UNITY IS THE FIRST PRINCIPLE IN THE EXPRESSION OF AN IDEA, WHAT RELATION HAVE THE UNRELATED ELEMENTS IN THIS BORDER TO "WRAP-COATS," AND WHAT RELATION HAVE ANY OF THE ELEMENTS TO EACH OTHER OR TO TASTE?



men's rest room of the recently remodeled



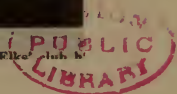
This shows a view in the dining room
furnishings are beautiful in the extreme.



old. It is also used for social and dancing



The billiard room of the Elks' club h



BADLY USED UNITS SUPPOSED TO BE ORNAMENTAL PLACED AS
"FILLING" BETWEEN PHOTOGRAPHS WHICH SHOULD THEMSELVES
CAPTURE THE WHOLE ATTENTION. BAD TASTE AND BAD BUSINESS.

e-a-n-a-r-y spell alligator does not seem to need lengthy explanation, but the ignorance expressed in trying to make a classic motif spell Baroque or a Victorian one spell Louis XV needs more than explanation. It demands cultivation for interpretation. One thing in this connection is certain, the less period ornament is used the better, unless one is certain of its meaning, its feeling or atmosphere, and whether its use really results in a decoratively attractive thing. What constitutes decoration is a matter of taste, no doubt, but bad taste or no taste at all may find expression in one's selection and use of decoration as easily as it does in his manners. And, further, it is bad business to say what isn't so, and intelligent public confidence in the value of one's merchandise is not strengthened by an untrue, even if illiterate, use of symbols. When in doubt, desist.

The sense of touch has been called "the handmaiden of sight" because of their close association in acquiring a full concept of an object. With many persons this sense is very acute and with others the association between the qualities that belong primarily to touch, and the sense of sight is never thoroughly made. In both cases the individual almost unconsciously depends on touch to establish these qualities.

We find people feeling cloth in the shop to ascertain its degree of firmness, softness, weight, and the like, though apparently they can see all there is to see. They are pleased or not according to the *feel*, and probably buy or reject for the same reason. A person who has fully established the association with sight will decide without actually using the sense of touch, although his conception of the qualities he senses was originally obtained through touch.

With us all, the qualities contributed through this sense are important, and the appearance of textural harmony with the idea to be conveyed is essential. Burlap may make desirable curtains for a log cabin, but its texture is hardly in accord with the white-enameled woodwork of an Adam room, a Persian silk rug, and satinwood furniture. It feels wrong.

A booklet explaining the delicate, subtle, and dainty qualities of a fabric carries full conviction only if the same qualities are embodied in the paper stock. On the other hand, it does not require that the booklet shall be tied together with a light, soft, pink silk string and tassels, to express these qualities. It is rare that an occasion, stuffy, fussy, or dinky enough exists to require any silk string in the binding, and this occasion is not furnished through a treatise on machinery or furniture. Textural consistency is important both in conveying ideas clearly and in expressing taste.

Typography has been discussed pro and con with sufficient effect to awaken considerable interest in the possibility of styles in type, to convey certain definite ideas. If this is unheeded still by many it is most likely due to physical limitations in stock, high cost of production, and as yet a not-too-clear power on our part to visualize qualities in commodities and to match them with the same qualities in type forms, rather than to any indifference in the matter.

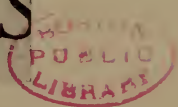
Tradition, the fiercest enemy of progress, is still strong in this field, though, and the expert technical printer seems less willing to take advantage of this element of display than are the advertising men or their clients. Traditions die hard, but there is all the difference in the world still between the qualities of feeling in the Roman, the Della

H. Macy & SQUARE Inc.



Daytime Costume for S

PORTION OF NEWSPAPER ADVERTISEMENT SHOWING THE SELECTION AND TREATMENT OF ILLUSTRATION IN PERFECT HARMONY WITH TYPE SELECTED. THE ARRANGEMENT WITH ITS BLANK-SPACE ALLOTMENT PRESENTS AN ALMOST PERFECT DECORATIVE TREATMENT.



Hats for Aristocrats designed by an Artist



Peggy Hoyt

16 East 55th

Hats

Matinee Frocks, Suits
Tailored Frocks

COPY, ILLUSTRATIONS, AND TYPE HARMONIOUS IN CHARACTER AND EVIDENTLY SELECTED TO APPEAL THROUGH THEIR UNUSUAL QUALITIES TO THE "ARTISTIC ARISTOCRAT." STUDY THIS DISPLAY FOR ITS EFFICIENCY FROM THIS STANDPOINT.

THE LANGUAGE OF ADVERTISING DISPLAY

Robbia, and Old English types, for example, as there is between those of other well-known varieties. If there is value in analyzing commodities for qualities to be advertised there is equal value in analyzing possible display elements for the best ones to express the qualities of the goods to be sold.

Let us recall anew at this point the fact that the design of advertising display includes two quite distinct processes and that so far we have discussed but one of them. The first is *selection*, but *arrangement* is equally necessary to an adequate layout of advertising display.

In naming and establishing the elements of display called copy, illustration, color, period art, texture, and type faces, we have endeavored to see each as a distinct language of symbols calculated to express, if wisely selected, exactly what the creator of the ad. desires. This entails first, of course, a knowledge of each language form to be used.

The second process in the making of display appeal—that of *arrangement*—is known as design, composition, or layout, as the individual is accustomed. Just as in literature it seems well not only to know the meaning of a good many words, but to be able to put them together in sentences, paragraphs, and themes, in the best way, so it is in display layout. It avails little if the motifs are well chosen but badly and illegibly or illiterately combined.

It is well known that the mind grasps more easily a concept in which the elements composing it are thoroughly organized and systematically arranged. Where there is no system, chaos reigns, and the mind cannot, with any ease or clearness, select and arrange the ideas in sequence, while it strives to get the meaning and to react to it. In literature and in music organization or arrangement is

THE ART APPEAL IN DISPLAY ADVERTISING

fundamental: in architecture and in painting essential: in business it is vital: and in advertising display it is supreme, for in no field of expression is there greater need for economic foresight, from all points of view, than in this one; it makes for economy in time, in work, in materials, and in mental effort. The principles of arrangement exist for this reason, and they function only to this end.

We are a land of extremes: the highest buildings, the longest bridges, the richest men and the most of them, the dressiest people (if not necessarily the best dressed). What wonder if we try to put more material into one advertising space than ought to go into three? It is our habit to overdo. This very characteristic makes still more imperative the assistance rendered by a perfectly designed piece of display, for the more things there are to throw around, the greater the disorder may become, and then the straightening-out process becomes correspondingly more difficult.

Perhaps the best known and the most talked of, of the six principles of arrangement, is Balance. Architects, interior decorators, clothes designers, "commercial artists," and finally the advertising genius, have got hold of the same. Some of them have felt its force and applied it intelligently, while others still have sought to apply it rigidly, in literal form, to every condition, circumstance, and problem, and have found it difficult to do so. Finally, they have tired and thrown the idea into the discard.

Balance is that principle by which attractions are equalized and through which rest and repose are obtained. It is simple to see that some of this element is necessary in regulating life in general—our work vs. our play, our intellectual activity vs. our emotional display—and in our food and our amusements. In short, the principle is a



STON
PUBLIC
LIBRARY

A SITTING-ROOM LIBRARY IN WHICH THE AIM WAS SUCH AN ARRANGEMENT OF THE LARGEST NUMBER OF USEFUL AND DECORATIVE OBJECTS AS WOULD, BY THEIR ADHERENCE TO THE PRINCIPLES OF ARRANGEMENT, APPEAL THROUGH THEIR UNITY, THEIR STRUCTURAL ORDER, THEIR BALANCED PLACEMENT, AND THEIR FUNCTIONAL FITNESS, SATISFYING BOTH THE INTELLIGENCE AND THE ÆSTHETIC SENSE, WITHOUT ANY FEELING OF DISORDER.

THE LANGUAGE OF ADVERTISING DISPLAY

part of us, and its presence in advertising display is essential to some arrangement, or correlation with the other activities of life, and to good taste. None of these things can in any way lessen the efficiency of display. On the other hand a perfect balance of parts always would admit of no emphasis and would make a sequence difficult if not impossible. If this is so, it is equally certain that a radically unbalanced unit is too uncertain, distracting, loose, and disconcerting to admit of ease in understanding; too noisy and muddled to invite consideration, and in too bad taste to carry conviction.

Principles exist for definite purposes; each principle of form has relationship with all the others; practice in using them, with discretion and intelligence, adds another vital force to one's equipment for efficient service and to his own understanding and enjoyment as well, not alone in the field of advertising display, but also in the more general expressions of life.

Advertising is an art because it is a process of expressing ideas for the benefit of others, or, simpler still, the expression of ideas for use.

Display is the language through which these ideas are expressed. The art quality of the expression (or of the display) is measured by the degree of its efficiency in getting results and by the ease, charm, taste, or agreeableness of manner with which this is accomplished.

Advertising display is expressed first in words; these are the same words that men use to convey other ideas. Why should not similar ideas in advertising and in any other walk of life be expressed in the same words? Blatant idioms and senseless dialect are not essential to adequate expression, nor are they agreeable or more easily understood.

THE ART APPEAL IN DISPLAY ADVERTISING

If the colors we must use in advertising display are the same as those we use in housefurnishing or in a picture, why should they not stand for the same ideas and be used with taste?

Would it not add something, and at the same time simplify matters a great deal, if ornament and objects of period art could stand in this subject for the same ideas that they represent in architecture, clothes, and other arts?

Does not the same sense rebel at using heavy marbled paper in exploiting delicate handmade laces that recoils at the thought of denim draperies over fine silk-net curtains? A feeling for harmony in texture is an element in sensing the general fitness of things.

Why are not type styles quite personal and individual shapes, sizes, and line creations, and therefore capable of expressing each its particular qualities of refinement, solidity, or austerity? Have not the principles of form stood the test of ages in all matters of composition or design among civilized peoples, and unconsciously, no doubt, among the uncivilized, before they became immune to natural reaction through bad usage?

There can be but one answer to all three questions, and the same to one of still greater importance. Since all of a man's ideas proceed from the same mind is it not well to organize that mind through association, and thereby simplify and assist, so far as is humanly possible, its normal impulses and processes, considering how the mind works, seeking to know the principles governing the use of materials employed in expressing ideas, and relating advertising to the other forms of life activity as closely as possible?

THE PSYCHOLOGY OF FORM

"IT is difficult to fit a round peg into a square hole," runs an old proverb. True, and also it is not easy to place well a circular trade-mark or illustration within an advertising space either square or rectangular in form; but to do so in close proximity to blocks of type matter bounded by straight lines is still more difficult.

This difficulty arises when the mind, subconsciously perceiving the lack of harmony between these two forms, seeks an adjustment, and confusion and discomfort result.

Neither of these states of mind is conducive to clear thinking, nor are they aids to accepting the appeal suggestion which the advertiser desires to offer. We have all had a similar experience, no doubt, when attempting to hang a circular picture or clock adjacent to a rectangular one or close to a window frame or some other straight-line form. Normally the mind seeks to harmonize the elements of form composing a unit before it accepts these for consideration. Degrees of immunity to this phase of inharmony vary according to the quality of one's intelligence and to the abuse of this sense. Probably no one, however, is entirely immune.

Who of us has not suddenly discovered some other person looking intently at something which he himself does not see? The first impulse is to discern, if possible, by looking in the same direction, exactly what seems so

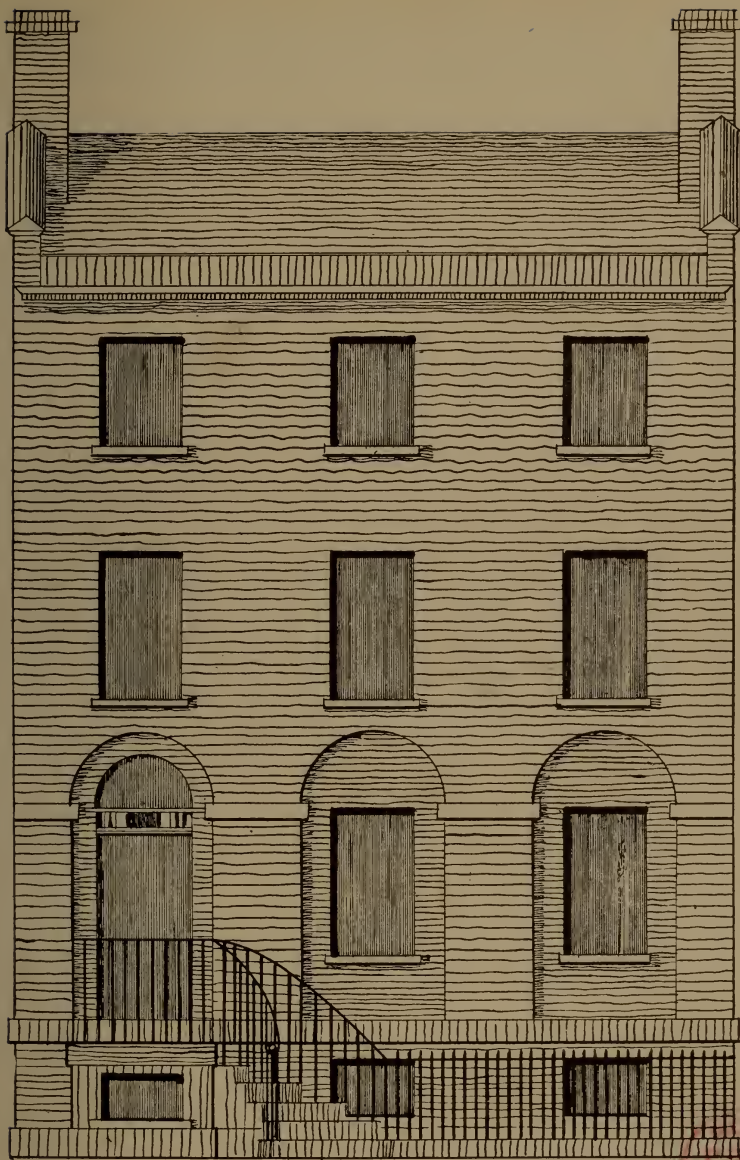
interesting or important to the observer. Perhaps one finds out, perhaps not, but one is quite likely to discover something or other and to make that the subject of speculation, as through association one thing suggests another to the mind.

This suggestion by which the eye, and through it the mind, is led to center upon an object for thought, is concerned with another principle of form called movement, which in its varied manifestations has much to do with sequence in advertising display, without which there is no coherence of ideas. Its wrong use introduces the wrong thing at the wrong time into the message, thus nullifying for the time at least what has gone before.

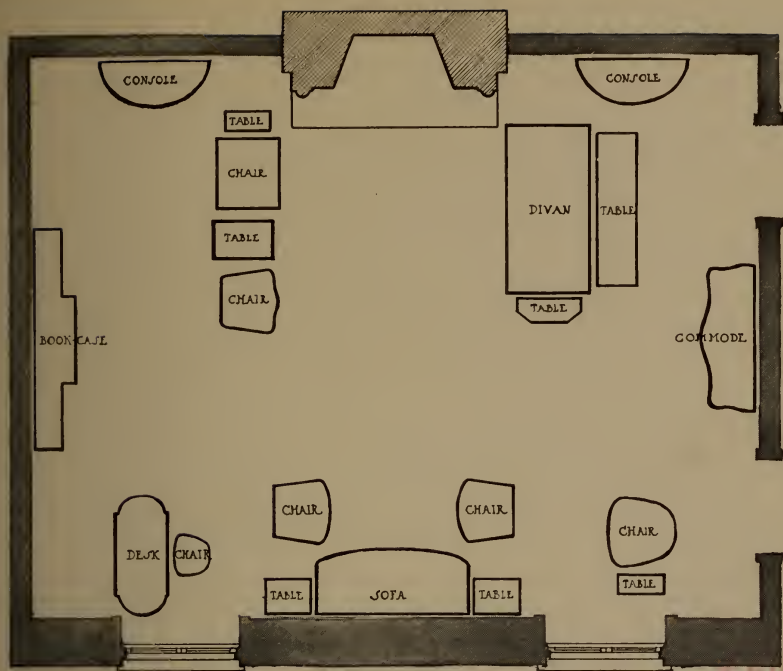
Not only is organization, or plan, the basic element of success in any achievement, but the best or most efficient one is necessary. This is particularly true when it can be shown that conservation of material, labor, and mental effort are all essential to success. The Principles of Form, or, as they are sometimes called, the Principles of Arrangement, are those principles which have been found to be active in the successful design or composition of units of expression where forms and lines are the elements out of which the unit is made.

The façade of a building is a design of forms and of lines that bound their surfaces; among them are windows, doors, cornices, spaces between openings, and the various lesser spaces necessary to architectural detail. The problem of their arrangement is conditioned upon two things mainly—the function they are to perform and how they will look. Both of these are important if complete satisfaction is to be given.

The problem of treating a wall in one's living-room is nothing else, after the color, than the choice and arrange-



INTERESTING DIVISIONS OF SPACE AND WELL-CHOSEN SHAPES AND SIZES ARE HERE PLEASINGLY ARRANGED IN A DRAWING OF THE FAÇADE OF AN ENGLISH TOWN HOUSE. NOTICE INTRODUCTION OF ENTRANCE STEPS TO VARY BI-SYMMETRY.



THE FLOOR PLAN OF A LIVING-ROOM WITH FURNITURE PLACEMENTS DRAWN TO SCALE, SHOWING HOW THE PRINCIPLES OF FORM APPLY IN MAKING EVERY OBJECT DO ITS WORK AND STILL PRODUCE A DECORATIVE RESULT.

ment of panelling, or, if a plain wall, the choice and placing of suitable pieces of furniture, pictures, and other objects, upon the chosen background, within the definite space bounded by the horizontal and vertical lines of the room.

A carefully prepared plan of the floor and the walls of every room, with the proposed objects that are to be placed on them, would, no doubt, help to do away with the unrest and irritation caused by the appearance of most rooms and incidentally tend to restore domestic felicity by keeping people at home and in a state of mind to be bearable each to the other.

There are certainly as many and as good reasons for a well-considered plan in every piece of advertising display as there are in other matters where form-and-line arrangement are vital, since the same mind will deal with the display as that concerned with seeing and using the façade, the room, and various other manifestations of form-and-line arrangement. Besides being simpler, more concise, and more agreeable to look at, a well-designed piece of display has conformed to the same laws of arrangement as other things in life that are well arrayed, and therefore the same human mind more easily and more pleasantly grasps its significance and senses its quality, because it goes along with its working habits and with the line of least resistance as well.

It is a fundamental law that the structure of an object determines somewhat the nature, and almost wholly the form and direction, of any material that may be thought of as a decoration upon it. Decoration in this sense does not mean ornament, "hung-on" objects, nor things seeking a beauty effect merely. It means any material shown on another for the double purpose of use and beauty.

THE ART APPEAL IN DISPLAY ADVERTISING

A table, rug, curtain, rack of books, hat, shoe, and neck-tie, no less and no more than the goods displayed in the shop window, the copy and illustrations on the magazine page, or the sometimes hodgepodge termed a street-car ad., are all things which are to be considered as objects of decoration seen against a background, this being bounded by definite lines which define its shape and limit its size. This shape and size forms what is known as the structure of the object, be it floor, wall space, the human figure, the car card, magazine page, or a two-inch space in an evening journal. Within this definite shape and size in any case there is to be arranged some sort of material in such a manner that it shall satisfy as completely as possible our sense of fitness in function and in taste. If inharmony of elements interferes with perfect function and with one's sense of good taste, then to restore harmony is the corrective. The Principles of Arrangement are the criteria by which harmony of form and line are tested and proved.

Lines are of two kinds—straight and curved. The straight line is an expression of simplicity, directness, force, strength, and is more structural in a way, since we associate it with so many objects we use that are made with square or rectangular surfaces. Practically all advertising space is limited to these forms and therefore by its very structural limitations suggests the necessity for a strong predominance of straight-line edges within the space, in order that there may be harmony between the structural edges and the decorative material within.

Curved lines may express change, subtlety, grace, uncertainty, or charm, according to their kind and their use with other lines. The line represented by any part of

FOOTWEAR FOR MEN



In black or
tan & russiā
\$10⁰⁰



In tan
& russiā
\$11⁰⁰

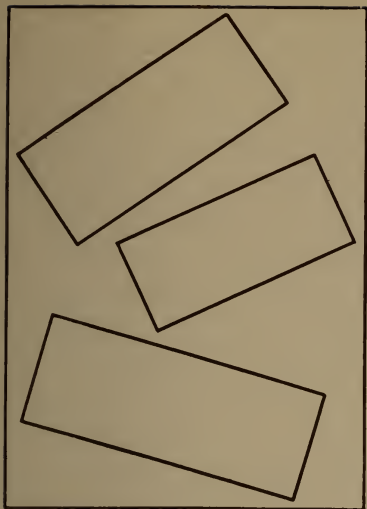
MEN'S SHOP

539 Fifth Avenue
between 44th and 45th Streets

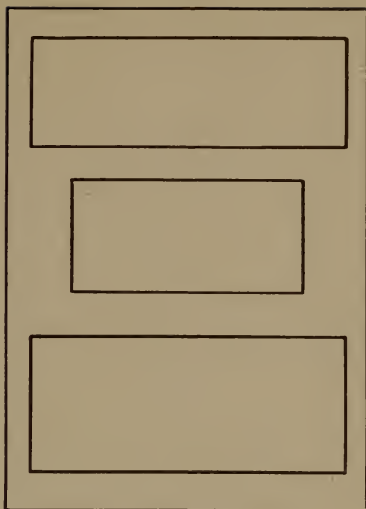
J & J SLATER

TRULY DISTINCTIVE IN SELECTION AND INTELLIGENT IN ARRANGEMENT, THIS ADVERTISEMENT ALSO ILLUSTRATES THE VALUE OF ORGANIZATION AND BLANK-SPACE RELATIONS.

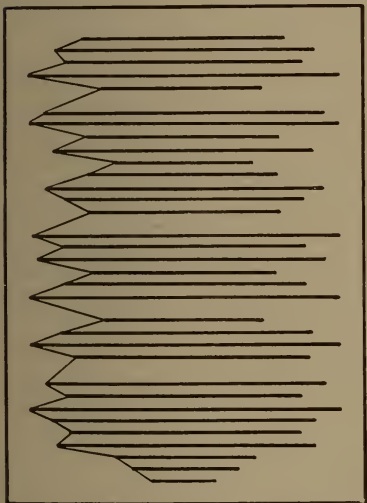
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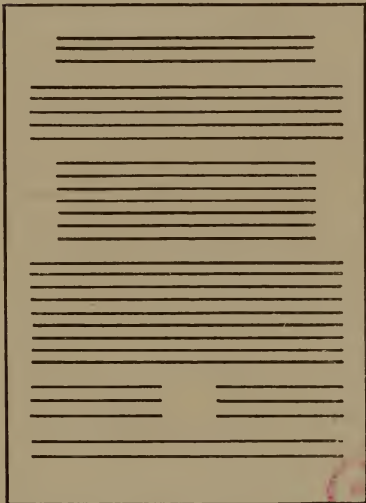
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1. THREE MASSES OR SHAPES, NO ONE OF WHICH CONFORMS WITH THE STRUCTURE OF THE INCLOSING FORM. SENSE THE CONFUSION.

2. THREE MASSES, EACH OF WHICH CONFORMS PERFECTLY WITH THE OTHERS, AND WITH THE STRUCTURE OF THE UNIT. SENSE THE REPOSE AND SATISFACTION.

3. LINES RESEMBLING TYPE-MATTER, ARRANGED WITHOUT REGARD TO THEIR RELATION TO THE INCLOSING FORM. THE RESULT IS ILLUMINATING.

4. THE SAME LINES SO ARRANGED THAT EACH IS IN STRUCTURAL HARMONY WITH ALL THE OTHERS, AND ALSO IN HARMONY WITH THE INCLOSING FORM. OBSERVE THE DIFFERENCE IN THE APPEAL OF THESE TWO ARRANGEMENTS.

the circumference of a circle is a bit monotonous since it changes its direction in the same ratio from one point to another throughout its whole length. The curved line bounding the ellipse has more variety and is therefore more interesting, while that of the oval expresses a still greater variety, is more subtle, graceful, and may be alluring in its charm. It is the line which bounds the contour of the most beautiful Greek vases, the best Chinese pottery, and many other classic objects of art.

In considering the structure or bounding lines of any solid or plane surface the consciousness of the straight line, as differentiated from the curved, and the type of curved line (if the structure is curved), is the first fundamental in a feeling for harmony of forms. Having determined a general structural feeling that the floor, the wall, and the advertising space are identical, that the lines bounding the human figure are quite unlike them, that the egg and the Greek vase are similar, the potato and the foreshortened tire of an automobile wheel are represented by an ellipse, and so on, one is ready to begin to try to put these seemingly quite unrelated forms together in one unit.

The first principle of form is called *Consistent Structural Unity*. In common parlance it states that material which is to be seen within a definite structural form should, in the main, conform in structure with that of the inclosing form—*i.e.* it should fit in kind and direction of line, therefore its shapes should be consistent with the whole unit and with one another. Where there is a marked difference there should be a good reason for it.

In cases where a particularly good reason exists for directing attention to a special thing like a trade-mark, an important quality of the object advertised, or a firm

THE ART APPEAL IN DISPLAY ADVERTISING

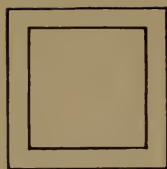
name, an exception is made, and the principle employed is called *Emphasis*. We need not comment here on the uselessness of trying to emphasize these, however, if everything in the unit is over-emphasized already and every known device for emphasizing has already been exhausted. Conservation of resources is as important here as elsewhere in life.

To test the general sense of Consistent Structural Unity, notice your feelings as you enter a room where the rugs, say several, oblong in shape, are thrown on the floor either hit or miss or in studied diagonals to the bounding lines of the room. If you are not a bit disconcerted or if you do not feel like "falling to" and arranging them in harmony with structure, it is no proof that a principle has not been violated, but rather that you have become, by hard use, immune to the violation. Some people can stand considerable whisky or cocaine, which fact is not proof conclusive that either in large quantities is conducive to the best interests of the human machine.

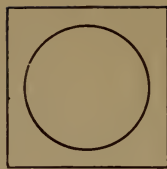
Seldom could rugs, with the added vicious possibilities of diagonally placed furniture, equal those of the lines bounding the edges of some blocks of type matter, or other display elements, for irregular and distracting placing, each distraction making the display less easily comprehended and less attractive in its appeal. While a little variation perhaps lends interest and charm, a constant debauch unfits one to comprehend or to enjoy either subtle relationships or a pleasant variety. Follow the law first, then break it with understanding and tact.

The second principle of form is named *Consistent Shapes and Sizes* and may be thought of as consisting of two separate ideas: first, shapes are harmonious when they

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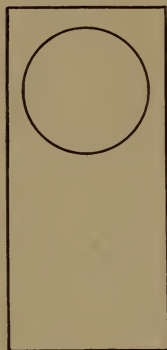
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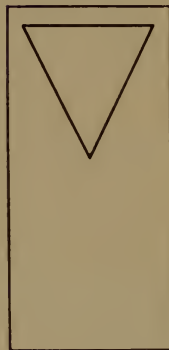
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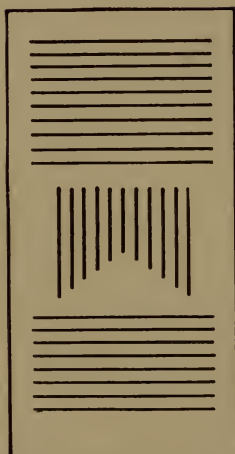
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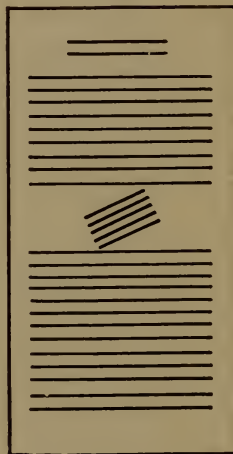
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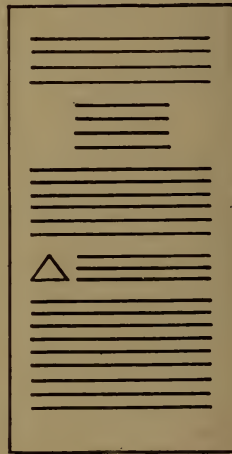
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11



SEE EXPLANATION ON OPPOSITE PAGE

1. TWO FORMS HARMONIOUS IN ALL THEIR ELEMENTS.
2. TWO FORMS WITH NO SIMILARITY IN BOUNDING LINES, BUT WITH THE SAME DIAGONALS AND DIAMETERS.
3. TWO COMPLETELY INHARMONIOUS SHAPES, WITH NO ELEMENTS IN COMMON.
4. TWO FORMS APPROACHING EACH OTHER IN HARMONY OF ELEMENTS.
5. CIRCLE LESS HARMONIOUS IN OBLONG THAN IN SQUARE.
6. A FORM WITH ONE ELEMENT IN HARMONY WITH THE BOUNDING LINE.
7. THE ELLIPSE MORE HARMONIOUS WITHIN THE OBLONG THAN IS THE CIRCLE.
8. TWO FORMS COMPLETELY HARMONIOUS.
9. LINE ARRANGEMENT IN WHICH THE CREATION OF A TRIANGULAR BLANK SPACE SHOWS THE ATTRACTION POWER OF BLANK-SPACE FORMS.
10. DEVIATION IN LENGTH, OR CHANGE IN DIRECTION OF LINES, EACH HAS ITS OWN POWER OF ATTRACTION. CONSIDER WHICH IS THE MORE PLEASING.
11. STUDY THE ATTENTION AND INTEREST VALUES OF THE INTRODUCTION OF AN UNRELATED SHAPE, AND THINK OF IT IN ITS RELATION TO ILLUSTRATIONS, TRADE-MARKS, AND THE LIKE.

have more elements that are similar than dissimilar. A square within a vertical oblong is more harmonious than a circle, but a smaller vertical oblong would be more harmonious than a square. A horizontal ellipse feels better in a horizontal oblong than an oval or a hexagon, and a regular decagon more nearly conforms to the circumference of a circle than does the triangle.

Grouping circular and rectangular pictures is difficult unless one wants by contrast to show off the circular one; then he must be very careful where he places it or the entire unit is destroyed; near the center from right to left, certainly, then above or below the center, according to its importance and the amount of emphasis required to offset other attractions already determined.

Display advertising is filled with such problems. So many cuts are of erratic shape, so many trade-marks have no other aim than to appear as a new species in the world of form; and then there are queer type faces, grotesque type arrangements, not to mention the strangely shaped blank spaces which are created when these other objects are finally arranged. The problem of reducing these forms to anything like coherence is more difficult as well as more important than in any other field of expression. The human mind doesn't have to comprehend the impossibilities in a room, nor those created by the clothes on a human being. He can meekly submit; but a piece of advertising display exists to be understood, admired, believed, and acted upon, hence the importance of legibility and satisfaction in the process.

Consistent Sizes, the second part, is a little more difficult term to describe since so much depends on the degree of inconsistency one may express and still keep within the bounds of fitness and practicality. Certain

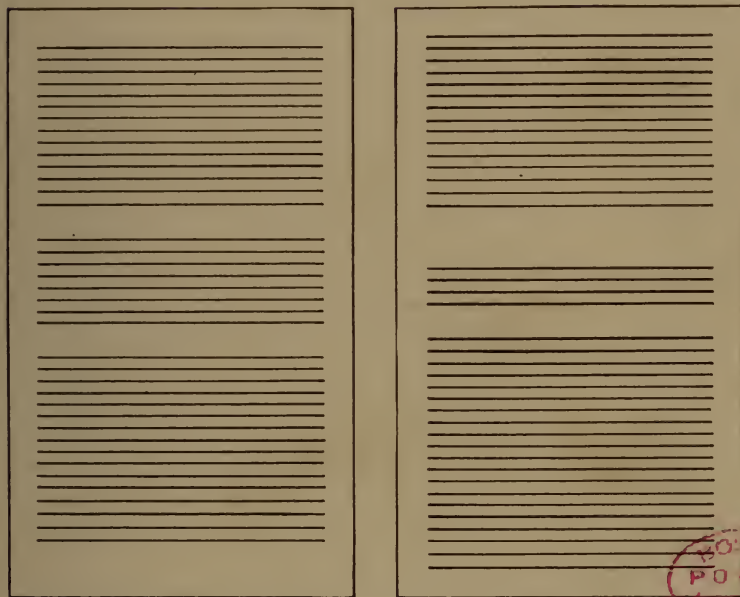
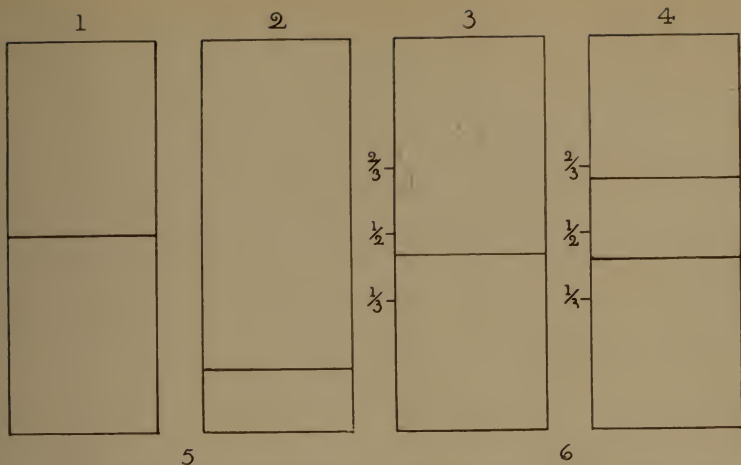
THE ART APPEAL IN DISPLAY ADVERTISING

it is, though, that when sizes pass a certain relative similarity the mind no longer thinks of them as related, but begins to contrast them as unrelated; the smallness and the largeness of each are emphasized by this perception of contrast. It is also evident that there must be a limit to the degree of contrast, either necessary or desirable, and that any exaggeration of this contrast is a waste of material, space, work, and mental energy to comprehend it. Furthermore, gross exaggeration is as bad taste here as elsewhere.

In pointing out these inconsistencies one instinctively remembers some room he has seen in which a huge table or chest completely dwarfed a perfectly normal chair or other article in its company, or a picture whose right to exist had been settled in the negative by framing it with sufficient timber to build a garage, or a woman normally too wide for her height, who, by shortening the skirt of her dress to ten inches from the ground, seems to have increased her width, decreased her height, lowered her waistline, and done some other things not too pleasant to the onlooker, even though fashion has been strictly obeyed. All this through changing the shape and size of the spot or mass allotted to the normal dress skirt on a normally proportioned woman.

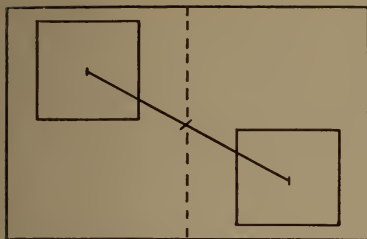
The relation of one object to another in size is called *Scale*, and it is as important economically and artistically in advertising display as it is in architecture and in other manifestations which have been described here.

The most flagrant violation of a well-considered scale is no doubt found in the relative size of illustrations or cuts to the blank space and to the other elements of a piece display. Pictures make their strongest appeal because they are the right pictures, not because of their size.

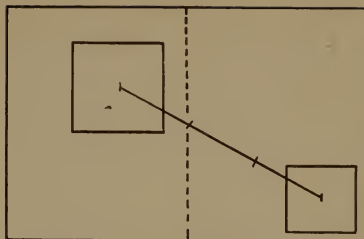


1. DIVISION OF BLANK SPACE INTO TWO EQUAL AREAS: MECHANICAL AND MONOTONOUS.
2. DIVISION OF SPACE INTO TWO AREAS SO UNLIKE EACH OTHER AS TO SEEM TO BE UNCOMPARABLE, UNINTERESTING, AND UNRELATED.
3. DIVISION OF SPACE INTO TWO AREAS, ONE OF WHICH IS BETWEEN ONE HALF AND TWO THIRDS THE AREA OF THE OTHER; SUBTLE, INTERESTING, AND PLEASING.
4. DIVISION OF SPACE INTO THREE WELL-RELATED AREAS. APPLY IN MARGINS, ETC.
5. PARAGRAPHS PLEASINGLY RELATED IN SIZE, GIVING SATISFACTION THROUGH THIS RELATIONSHIP. CONSIDER THE MARGINS.
6. PARAGRAPHS UNRELATED IN SIZE AND BLANK SPACE POORLY DISTRIBUTED ARE LESS SATISFYING, AND THEREFORE LESS CONVINCING.

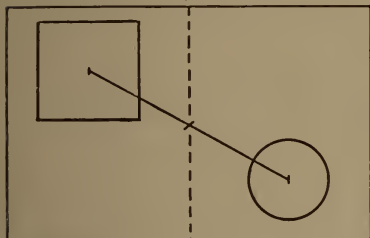
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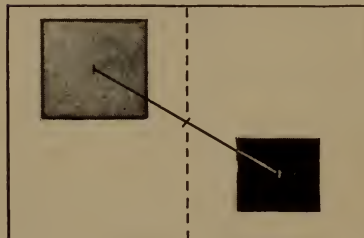
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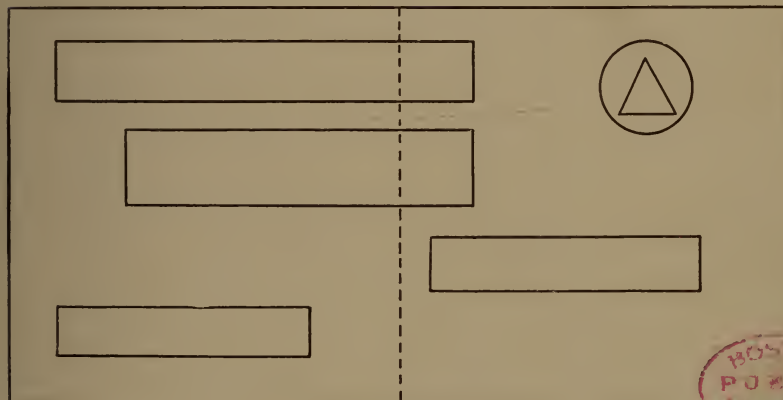
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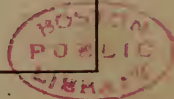
1. EQUAL ATTRACTIONS (SIZES) BALANCE EACH OTHER AT EQUAL DISTANCES FROM THE CENTER.

2. UNEQUAL ATTRACTIONS (SIZES) BALANCE EACH OTHER AT UNEQUAL DISTANCES FROM THE CENTER; HALF THE SIZE, TWICE THE DISTANCE.

3. SHOWING UNLIKE SHAPES BALANCING EACH OTHER AT EQUAL DISTANCES FROM THE CENTER. SHAPE CONTRAST OFFSETTING SIZE.

4. VALUE CONTRAST OFFSETTING SIZE AT EQUAL DISTANCES FROM THE CENTER.

5. THE INTRODUCTION OF CONTRASTING SHAPES TO BALANCE MUCH LARGER AREAS ON THE OPPOSITE SIDE OF THE VERTICAL CENTER. SEE HOW MUCH GREATER THE ATTRACTION STILL IS ON THE RIGHT-HAND SIDE.



It is not necessary to take one half, a third, or even a quarter of one's space to picture an ice chest, a coat, or a human leg well stockinged, particularly if there is anything else to be said about it or if it is to have space in which to show off. Some people talk too loud, but few there be that give heed to them; others are so efficient that they knock everybody down in accomplishing their purpose, but they rarely leave them disposed to further intimate intercourse. Huge illustrations, made blatant because of their size, are not only ugly, but wasteful and vulgar, lending less to the argument of display than those relatively scaled with the other matter and with the blank space.

Headlines, leading lines of description, firm names, and the like, have under different conditions an importance and value greater than other matter, and deserve recognition. Some persons are more influential, more attractive, and more valuable than others, but they are not made more so generally by the amount of fuss and noise they make about it, nor by wearing a label to blazon it forth. Important parts of copy should receive, no doubt, due recognition by increased scale, but the whole display can be effective only when a just and sensible sequence of sizes is thought out, giving to each part exactly the amount of space it merits. Killing one thing by unnecessarily forcing another is poor business and bad taste.

A scale sense is partly the result of *knowing* and partly of *feeling*. It involves, like so many things, both the intellect and the emotions. The man who only reasons things out misses much; the one who never reasons has no means of verifying his feelings.

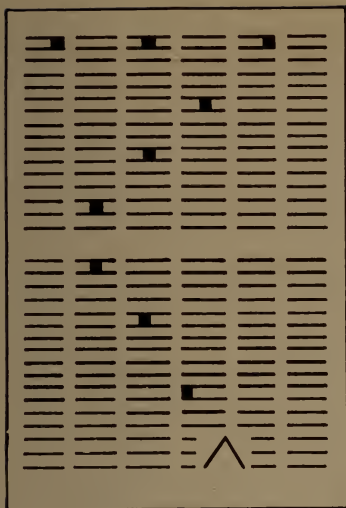
In a general way we may say that there are two points to be considered in attempting to describe this subtle

thing: first, two sizes to be thought of as comparable by the mind, must be somewhat consistent in size relation, and second, one should not generally be an exact multiple of the other in area. Obviously, two areas of exactly the same size are less interesting to compare than two which differ in size. On the other hand, because of their difference, they invite more mental activity to comprehend them. Again, two areas, one of which is clearly one half, one third, or one quarter of the area of the other, are more mechanical, less subtle, more obvious, and less interesting than two whose exact relation in size cannot readily be seen. "Variety is the spice of life," maybe, but it does not follow that the whole cake should be composed of cloves or cinnamon; therefore it may not be wise to overdo variety in the case of blank-space areas, paragraph sizes, cut sizes, type-face sizes, and the like, lest over-spicing may destroy the basic material and thereby defeat the very end for which it exists. A sense of consistent variety is not as yet a general quality of advertising display. The decided tendency is to overdo, apparently in the belief that no good thing may be used twice and that anything that is a change is good.

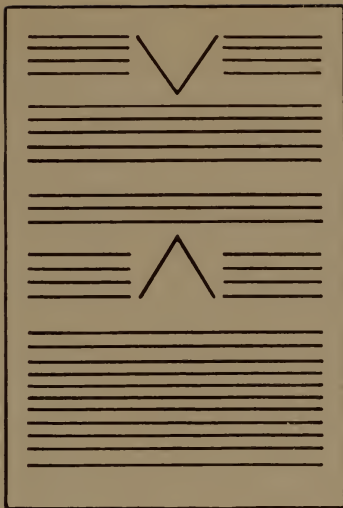
Moreover, some men indicate their bad taste by exposing the largest possible watch chain or stickpin they can buy, while others express the same quality in exaggerated type sizes and enormous cuts when smaller ones would do the work and do it better, as well as cheaper and in better form.

Undoubtedly the most helpful thing in determining when areas are consistently and interestingly related is the statement known variously as the Greek Rule, the Greek Deduction, the Law of the Golden Mean, etc. This is a statement describing as nearly as may be one

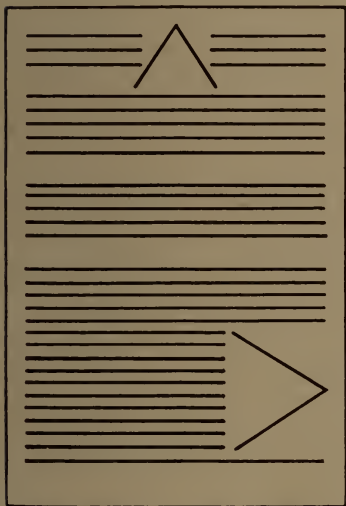
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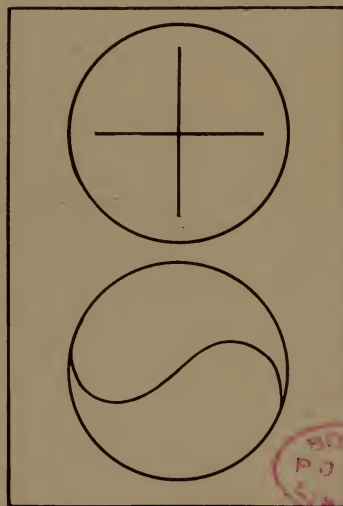
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1. MOVEMENT BY LINE SUCCESSION UP AND DOWN, ERRATIC MOVEMENT PRODUCED BY SPOT ARRANGEMENT, AND UPWARD MOVEMENT BY TRIANGLE AT BASE.

2. CONSIDER THE RELATION OF MARGINS, DARK AND LIGHT SPOTS, AND THE DIFFERENCE IN THE EFFECT THE ANGLES HAVE ON THE DIRECTION IN WHICH THE ATTENTION IS LED.

3. CONSIDER THIS ILLUSTRATION FROM THE SAME POINT OF VIEW AS THE PRECEDING AND JUDGE WHETHER THE FIRST OR SECOND IS A UNIT WITHIN ITSELF.

4. TOP ILLUSTRATES MOVEMENT IN WHICH TWO STRAIGHT LINES ARE IN OPPOSITION TO EACH OTHER AND TO INCLOSING FORM. NOTICE WHERE THE EMPHASIS IS STRONGEST. BOTTOM ILLUSTRATES RHYTHMIC MOVEMENT, EXPRESSING GRACE AND EASE INSTEAD OF STRENGTH.

of those qualities of Greek art which have for twenty-six hundred years made it the criterion for simplicity, sincerity, subtlety, restraint, and consistency. It reads: "Two areas or lines are varied, subtle, and consistent together, therefore interesting and satisfying when one of them is between one half and two thirds the area or length of the other." The more subtle these relations, the more interesting and satisfying.

The applications of this principle to display are numerous. Sometimes the copy may be arranged in paragraphs in good proportion; generally sizes of type and the proportions of a booklet may be chosen with this in mind; always blank space may be so considered, while cuts, color, and the other possible symbols should express something of this feeling from the viewpoint both of cost and of appearance.

The process of design, composition, or layout, is a compound one, consisting of two distinct simple processes, each requiring a different form of mental ability. These processes are called *selection* and *arrangement*. One frequently finds a person who selects with discrimination and taste a hat, a suit, a tie, a shirt, a collar, and gloves, as single objects, but, having a number of each of these things, rarely puts them together in such a way that he ever looks well dressed, while another seems to be able to combine what he has (be it ever so little) so that he always looks well. The same thing is seen in the choice and arrangement of things that go to make up what is called a home. Some there be that ought not to be dignified by that name, if home is a place to live in, in peace.

It is precisely the same faculty that selects clothes and furniture that selects the symbols in advertising display; and the faculty that arranges the elements of

THE ART APPEAL IN DISPLAY ADVERTISING

clothes for a well-dressed man or the elements of a perfectly appointed living-room or bedroom is no other than the one that must arrange or lay out the symbols in advertising display. If habit counts for anything and there is any choice in habits, why not cultivate the habit of selection and of arrangement along safe lines at the outset, making general principles apply universally?

The principles of consistent structural unity and of consistent shapes and sizes relate, perhaps, more to selection, while the third principle of form, called balance, is concerned chiefly, if not entirely, with arrangement.

Balance is that principle of form through which rest, repose, formality, and dignity are achieved. It is obtained through equalizing the attractions on either side of a vertical center. Because so much has been written recently about this principle, a lengthy explanation of its relations to gravitation and other natural forces is probably unnecessary, but its importance in any organized set of forms cannot be over-emphasized.

In the first place, people think better in a quiet place and comprehend ideas that are presented to them better when they come in a quiet, simple, and orderly way; no unbalanced unit can fulfill these conditions. In the second place, emphasis on a particular thing can so easily be given through unbalancing it, if the rest of the unit is balanced, that the matter of directing particular attention to a single thing necessitates complete balance in the rest of the unit. If a brick wall is regular and perfect it is restful. If one brick is set on the diagonal, and loose at that, it appears more important than all the others together.

In order to consider balance there must not only be definite elements to balance (at least two), but there



WITHOUT SENSE OF SCALE (RELATED SIZES); SEE ANDIRONS, TEA TABLE, ORNAMENTS, LIGHTING FIXTURE AND RUGS, WITH BAD STRUCTURAL FLOOR ARRANGEMENT.

AUCTION SALE EXTRAORDINARY
J. A. FLEISCHER and S. J. HASSETT,

Auctioneers and Appraisers,
Will Dispose of, by Public Auction,

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128 West 49th St. (Between B'way & 6th Av.)

WEDNESDAY and THURSDAY, DEC. 1st and 2d.

Commencing at 10:30 A. M. Each Day,

The Entire Collection of

Antique and Modern Costly Furniture,

Works of Art, &c.,

Contained in Above Galleries,

COMPRISING IN PART

Furnishings for the Dining Room, Boudoir, Library and Parlor,

in complete suites and odd pieces;

Including Magnificent Twin Boudoir Suite, Chinese Chippendale

Dining Room Suite Complete,

ALL GLASS TOPS;

Oriental Rugs and Carpets, including Large Sizes;

Hall Clocks, China, Silverware, Bronzes, Clock Sets,

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Beautiful Draperies, Bed and Table Linens.

Antique Bureaus, Tables, Cabinets, Andirons and Fenders.

On Exhibition Monday Until Time of Sale.

Dealers and Private Buyers Attend.

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161 East 125th St. Telephone Harlem 2787.

**BERGDORF
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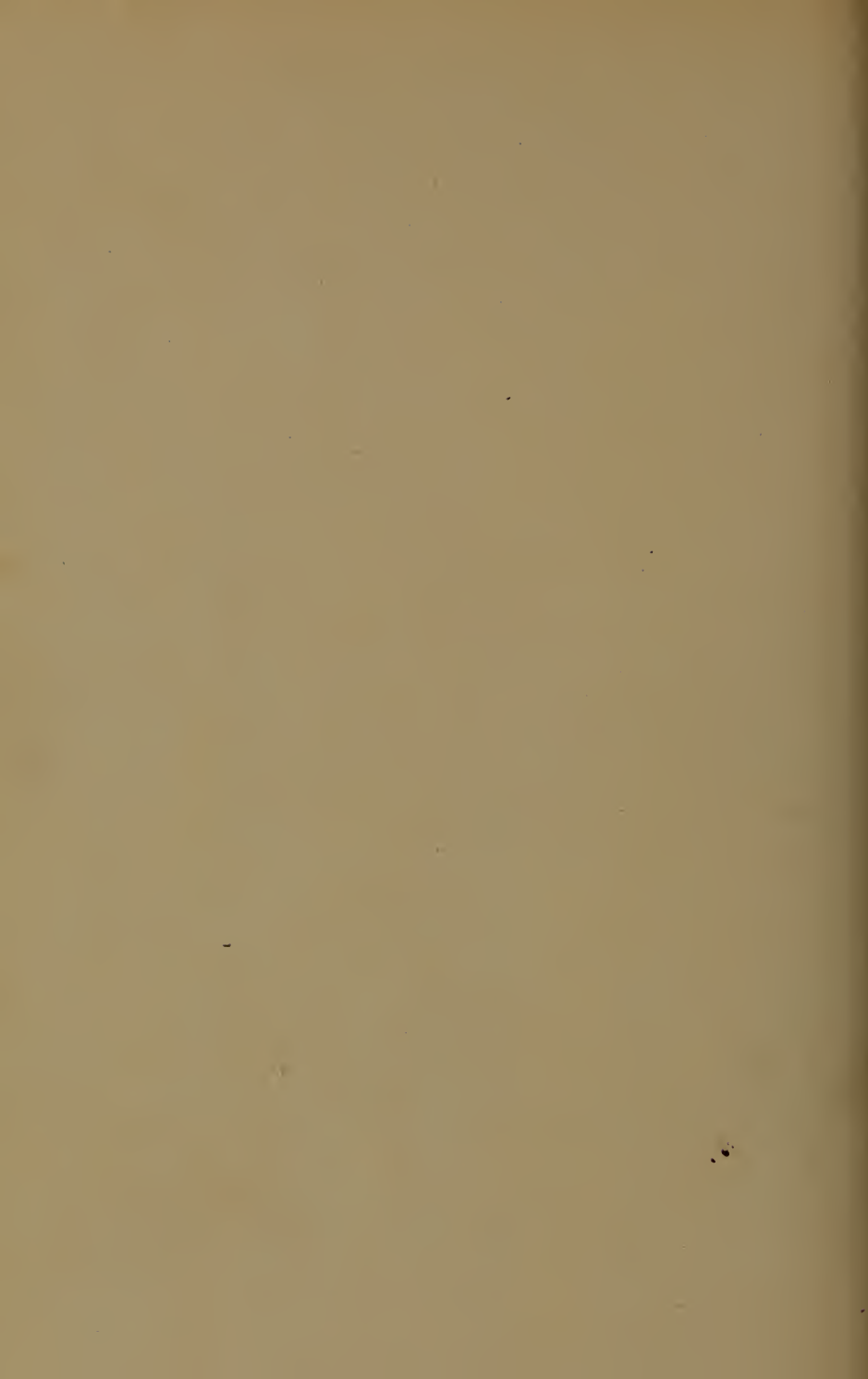
616 FIFTH AVENUE

Sale of

RUSSIAN SABLE SKINS

**for wraps, scarfs and muffs,
at a reduction of one-third.**

CONTRAST THESE TWO ILLUSTRATIONS FOR THEIR STRUCTURAL UNITY, THEIR BALANCED ARRANGEMENT, AND THE WAY EMPHASIS HAS BEEN OBTAINED.



must be an inclosed form of definite shape and size. In advertising this is generally an oblong, either vertical or horizontal, sometimes a square. There must be a center, real and optical, and at least an imaginary vertical line drawn through the center, dividing the inclosed form into two equal parts. The real center, of course, is found by drawing diagonals, the center being at the point where the diagonals cross. The optical center is a little above the real center, and is so called because of the action of the law of gravitation, which makes the center seem to be a little below the real center, and the mind seeking to correct this chooses a point a little above the real center. Ignoring this fact gives the appearance of bearing down or falling to any material balanced on the real center. This is very important if the display is to seem to be comfortably located. The wall of a room, the floor of the same, or the human figure is each considered in exactly the same way.

As all matter, through the law of gravitation, is attracted to the center of the earth, so position, contrasts in size, shape, and color, as well as movement in a given direction, each attract the attention of the observer to a particular point. To equalize these attractions is the mission of balance, thereby stabilizing the composition in such a way that the mind easily comprehends the sequence and gets its meaning.

A black piano across the corner of a room, or a large picture at one end of a wall, with nothing at the opposite corner or on the other end of the wall, is disquieting, if not altogether disconcerting. One feels like rushing to this untouched spot to assist in keeping the equilibrium.

If the picture happens to be an oval one and of violent color contrast, the opposite wall end protests the louder

for an attraction that will be of sufficient strength to keep the wall in its lawful position. If nothing is furnished the mind forgets the wall and what is on it and fastens definitely and completely on the picture, regarding all else that may be on the wall as too insignificant to investigate. The picture is like some people, entirely in evidence, at the expense of everybody else, though by no means possessing the most important qualities.

A piece of display is no less disturbing or incomprehensible in which a queer-shaped trade-mark or cut, a raw-colored illustration, black-face type, or some other erratic object is so placed that to it all eyes turn, and if they leave it it will be to turn away from the whole thing in relief. Keep in mind constantly the vertical center line, the optic center, and blank space enough to show that each block of type matter, each illustration, and each other symbol is a particular thing with a distinct value, and that there is a conscious knowledge of balanced arrangement, deviating only slightly for the purposes of emphasis; then ever so simple or commonplace a thing will have distinction, which, by the way, is a quality universally desired even by those we imagine to be immune to its appeal. It is, no doubt, a general law that people like better things than they have, and would take much better ones than they do if given a choice.

It may be helpful here to state briefly the simple laws of balance and the two kinds which it is worth while for us to consider.

"Equal attractions balance each other at equal distances from the center. Unequal attractions at unequal distances," and then the less obvious one, "Unequal attractions balance each other at distances from the center in inverse ratio to their powers of attraction." Practice

BERGDORF GOODMAN

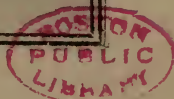
616 FIFTH AVENUE

IN THE LARGE COLLECTION
OF MODELS HERE DIS-
PLAYED, MANY DRESSES AND
WRAPS ARE AVAILABLE
FOR IMMEDIATE WEAR.

Maison **Violette**
665 FIFTH AVENUE
NEW YORK

DISTINGUISHED

MODELS OF REFINEMENT EXQUISITELY
TAILORED—COATS—SUITS—WRAPS—FOR
IMMEDIATE WEAR AND TO ORDER.



IF THE SECOND PARAGRAPH IN THE UPPER ADVERTISEMENT WERE
RAISED ONE HALF INCH IT WOULD BELONG TO THE REST OF THE
UNIT INSTEAD OF TO THE ADVERTISEMENT BELOW IT. CONSIDER
THE CHARM OF BALANCE FROM RIGHT TO LEFT IN EACH OF THESE.

MARGOT ASQUITH

AN AUTOBIOGRAPHY

THE greatly-heralded, eagerly-awaited autobiography of Margot Asquith which much more than sustains its promise of international interest, sensation and lively gossip. Illustrated by many sketches and portraits. Now ready.



Two Volumes. Octavo. Boxed. Net, \$7.50



A CLEVER BALANCED ARRANGEMENT. EXPERIMENT BY RAISING
THE TRADE-MARK AND LOWER LINE.

in arrangement, using these two laws, soon makes one sensitive to the use or abuse of the idea of balance.

Balance may be expressed in two ways, bisymmetric and occult. A bisymmetric balance is one in which the attractions are identical in form, color, and arrangement, on either side of the vertical center. An occult balance is one in which the elements to be balanced differ as to size, form, or color, and must be arranged according to their powers of attraction. The latter, of course, is more subtle, involved, and interesting, and is much more a matter of judgment and feeling, while the former is more simple, formal, and dignified in its appearance and can be almost wholly determined mechanically. For example, if the wall of the living-room has a chimney-piece centered, with two similar windows, each four feet from the chimney-piece, a pair of chairs, one in the center of each space between the chimney-piece and a window, with a clock in the center of the mantel and a pair of vases, one on each end of the mantel, eight inches from the end, the wall is a bisymmetric balance.


On the other hand, if the same wall and chimney-piece had one window on one side only, and there must be a picture or an article of furniture found to balance the window, and there were then quite unlike objects to be balanced on the mantel, the problem would be one of occult balance and would require study to adjust. The application of both these forms to advertising space is too apparent to bear repetition. Those who argue against the necessity for balance will do well to ascertain something of human nature and its workings rather than remain completely satisfied because people have bought goods they advertised in spite of the bad form in which it was given to them.

That sequence and how to make it is one of the most important questions in all display is unchallenged. Being perfectly certain of the exact relative importance of each idea and of its expression in symbols would mean almost a perfect thing.

Precisely how and how much to direct the attention to one thing and then exactly how to lead it on to the next, and so on, is the problem. *Movement*, the fourth principle of form, is that principle which directs the eye, and therefore the mind, from one element to another in a definite order throughout a unit sequence.

It is a hackneyed thing to say that one tends to look in the direction an arrow points or that if one buys the center position in the third column of a newspaper, and if his space is three inches and he puts a cut of a boot in the lower left-hand corner, that then he will call attention to his left-hand neighbor's ad. and not to his, thereby losing him not only attention value, but money. Still, the principle indicated by these two axiomatic statements may find illustration in so many ways in every phase of life expression that they will even bear repeating. If a figure in an illustration seems to be looking directly at one and is unmistakably pointing to something else, one is impelled by two things to look at what he points: the first, that it would be almost rude not to do so, and the second, that one's curiosity demands satisfaction. Besides, there is the personal-interest element shown by meeting the fixed gaze of another desiring our attention. This is only another form of movement.

A regular succession of sizes is another way to lead the attention. For example, blank spaces between paragraphs regularly decreasing in size, paragraphs arranged in the same order, cuts or other spots decreasing in regular

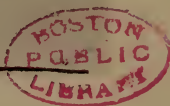


*He who runs may
write — if he has
an Eversharp. . .*

EVERSHARP

Made by The Wahl Company, Chicago

Prices \$1 to \$65



A GOOD EXAMPLE OF WHAT NOT TO DO UNLESS ONE'S OBJECT IS TO
CALL ATTENTION TO A COMPETITOR'S GOODS.

ratio, and numberless other devices are available as aids in creating sequence, though it should always be remembered that movements directing attention to other people's belongings do not usually enhance the interest or value of one's own.

The maker of advertising display invokes the principle of movement to assist him in directing his public how and in what order to think; the interior decorator invokes it to assist him in avoiding squirming vines upon his walls, speckled rugs that resemble nothing more than a chess-board in full action, spotted walls where zigzag pictures call to mind constantly the difficulties attending the climbing of the cellar stairs, and other tiresome and distracting arrangements, where the aim is quiet and rest. The costume designer asks its aid in attempting to combat fashion and bad taste to the extent that lines of all descriptions shall, as nearly as possible, follow those of the human body upon which they are placed as decoration, and shall lead to some place on the figure legitimate and agreeable to look at.

The fifth principle of form is called *emphasis* and is that principle through which, by giving special prominence to an idea, particular attention is directed to it. It is familiar, of course, in music, in literature, and in the other various forms of visual expression. Why a red belt worn over a blue dress, lavender socks with a dark suit and shoes, the most brilliant color in the room on the ugliest object, or in an advertisement using color on the border or on the most unimportant thing there? Fashion, ignorance, carelessness, or despair? There must be a reason, but whatever it is, the result is emphasis either where it belongs or where it does not; which is it, and why?

Considering a piece of display space apart from any

other surrounding it and disassociated from other pages, the best position is probably around just above the optic center. In magazines and books the right-hand page is better than the left, the upper right-hand corner better than the lower left, and so on. Emphasis may be given an idea by giving it a position of prominence.

When the shape of the display space is oblong, the type matter pretty well lined up, and the major part of the elements generally oblong in form, emphasis is given by introducing an alien shape like a circle, triangle, or irregular figure. An insignificant size in type or other material, as well as an oversized one, is also an emphasis, as is an erratic type like italics. Why call attention to ands, thes, and ofs in a heading or title by giving them special emphasis? Tradition is stronger than common sense, maybe, but not always more to the purpose.

It is a common thing to hear of a color as "too strong" (under the subject of color this will be more amply treated), but we must remember that every color has three qualities of strength: its hue or naturalness, its value, or dark and light, and its intensity or brilliancy. Colors appear strong in each of these particulars in proportion as they are contrasted with their backgrounds and adjacent objects. Emphasis may begin by increasing the contrast in color (in any one or more of these particulars) with its background or another color in juxtaposition. The ammunition having all been wasted in useless color in the paper stock leaves no defense for any emphasis-color in anything shown on it.

Emphasis by color use means considering color as a rare thing, and a powerful one, introduced with intelligence. Hardly anyone feels he must eat all the food he has at one sitting, just because he likes it; besides, after

B. Altman & Co.

Fine Silk Umbrellas

specially selected for Yule-tide presentation, contribute an interesting quota to the advance display of holiday gifts on the First Floor.

Among them are umbrellas having handles of 14-karat gold or sterling silver, of tortoise-shell, of carved ivory or the ever popular bakelite; umbrellas with novelty handles of distinctive charm; and a new selection of umbrellas from Martin, of London.

In the same Department are Riding Whips and Crops for men and women; and a splendid selection of Walking Sticks, of snakewood, malacca and other desirable woods, with mountings of gold or silver.

Separate umbrella mountings, artistically designed and composed of the choicest materials, are also a feature.

Umbrellas made to order

Madison Avenue - Fifth Avenue
34th and 35th Streets

New York



SEE HOW THE INTRODUCTION OF THE WAVY LINE
AT THE TOP AND BOTTOM DESTROYS THE UNITY
OF AN OTHERWISE ALMOST PERFECTLY CHOSEN
AND ARRANGED COMPOSITION.

a couple of hours of heavy eating he will have changed his mind as to how delicious the food was. Moreover, it is not essential to wear all one's jewels at once, or otherwise ostentatiously to expose one's complete wardrobe, lest things begin to lose their force and public indigestion follow.

Carefully considered movements often sufficiently emphasize the idea toward which they are directed. The main danger in following this principle is the use of too many kinds and too much of each, until none function.

It has been said that it is a greater art to know when to stop than it is to know when to begin or what to do. Unity, the sixth principle of form, is concerned with this fact. As we are considered a nation of superlatives and as "highest," "longest," "richest," "handsomest," "dressiest," "fullest," and the like, are conditions emulated by so many, what wonder if we overdo in amount, kinds, and qualities of our advertising symbols? Indigestion may be mental as well as physical, and a unit is a complete thing, not necessarily all there is of any one thing. The final test of a display is its unity, and one of the best and most searching definitions of a unit is that given by an eminent English writer, who says: "A unit is that to which nothing can be added and from which nothing can be taken without interfering with, if not actually destroying, the significance of the idea for which the unit stands."

THE LANGUAGE OF COLOR

THE peasants of Norway weave a heavy woolen fabric colored a brilliant orange which they hang at their windows and with which they otherwise decorate their rooms at the approach of their months of darkness and extreme cold. The same natural instinct that leads them to use wool instead of linen impels them to choose orange instead of blue or purple. Experience and association have fixed orange as not only suggesting warmth, but light as well. The element of orange which suggests warmth is called red, while that which suggests light is called yellow.

On an August afternoon in New York or Chicago the average man, if given a choice between this same orange color in surroundings or a clear light blue, would not stop to reason which he'd take, but would subconsciously not only choose the blue, but would feel a physical relief as the blue neutralized the orange of the atmosphere and of the dull, oppressive haze which well-nigh suffocates. Hence the wisdom of nature in the color of the skies, foliage, and waters in places where heat is intense the greater part of the year.

This natural reaction to different tones of the color spectrum as they are presented to the mind is called the psychological aspect of color, and is, perhaps, the most important of all aspects, since what a normal human being



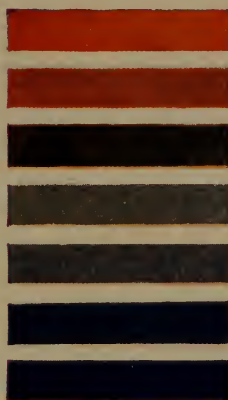
Value in warm hues



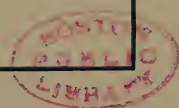
Value in cold hues



A scale of hues



Intensity scale



naturally does when stimuli are presented to the mind is always important.

The sun, the source of light and therefore of color, since a ray of light contains the entire range of color called the spectrum, appears yellow to us; so it is that the yellow of the spectrum is associated with that of the sun. As we react to the sun we are cheered, brightened, and made more optimistic (particularly after a five days' rain), so we react to yellow, that color tone which most nearly resembles the sun. This is not only a valuable asset in choosing colors for a north room or a dark one on a narrow gray court, but it is well to remember it in making our appeal through yellow in advertising display.

The opposite of light is shadow, the opposite of yellow is purple, which is a combination of red and blue. Purple, being associated with shadow, shade, or darkness, naturally gives something the same reaction. We are stilled, maybe depressed or slowed down; light and cheer are neutralized and vitality is become sluggish. It is sometimes associated with heavy pomp and mystery—hence the term “royal purple.”

For red we leap into action, get excited, and sometimes are aroused to commit acts not generally regarded as proper. This color has too long been associated with blood, life, vitality, and fire, not to produce reactions of this kind either consciously or unconsciously when the color is presented to the mind.

The cool, restrained, retreating quality of blue when combined with the light, cheering, vitalizing qualities of yellow make green a color at once agreeable, restful, soothing, and friendly, though not aggressively affectionate like red, dignifiedly melancholy like purple, or luminously exciting like orange.

THE ART APPEAL IN DISPLAY ADVERTISING

These natural reactions to the spectrum color tones—red, blue, and yellow (the primary spectrum colors)—and to orange, purple, and green (the binary colors)—are matters of mental association largely, where some stronger set of associations has not, by its insistent intrusiveness, suppressed these reactions until they no longer take place. This fundamental psychological color appeal is always a first consideration where the mental states of human beings count.

Ideas precede acts; the quality of the ideas is the quality of the result of the acts. If the idea is externalized in material form the qualities accompanying the mental activity when the idea is formulated must appear in the idea as it is externalized in material. A knowledge of this is fundamental to all expression.

Clearly, concisely, and pleasantly to express one's ideas to another requires not only a wide range of symbols, but a pretty good idea of how others react to these symbols when they are presented to their minds for consideration. Color is one of the most important of all language forms and every tone is designed to express its own particular idea and quality.

The primary colors—red, yellow, and blue—are the simplest elements, and their appeal is confined to one set of qualities, while the binary colors—orange, green, and purple—are compound elements and are double in their appeal, each affording greater possibilities and a wider range of appeal.

A second aspect of color is called symbolism. This aspect ascribes to a certain color the arbitrary representation of certain ideas; by degrees one learns to associate the color with the idea, and in time one reacts to it without effort. The Egyptian of 3000 B.C. made red

the symbol of mankind, and yellow the symbol of sin, famine, and servitude, while the ancient Chinese made yellow the symbol of celestial purity. To the ancient Egyptian blue stood for animal life, while to the mediæval Christian it was the emblem of human physical purity. Very different mental reactions, and therefore feelings, were aroused in each case, and all of them very different from those aroused in us when these colors are presented to us for reaction. "The Red, White, and Blue," even in words, means one thing to the American, but not at all the same thing to the Greek or the Swiss. Even the Frenchman visualizes a different set of forms at the sound, and the Englishman still another.

Present to any of these, pieces of cloth, one red, one white, and one blue, and it is doubtful how many would visualize the national flag before aught else. Under some conditions this aspect of symbolism in color counts in advertising.

A third aspect of color, known as the scientific aspect, relates to that phase of color which analyzes the pigment spectrum into primary and binary colors, develops the hues between each primary and its adjacent binaries, takes each color tone of the spectrum circuit, and ascertains its possible values, or, in other words, its tints and shades, and then its various intensities or degrees of brilliancy, thus finding out what may be done with each color of the spectrum and what it is necessary to do to get any compound or involved color tone one wishes to produce. This phase of color has been more thoroughly treated in "Advertising: Its Principles and Practice," and in "Interior Decoration"; therefore it will not be enlarged upon at this point. The scaling of color has now been generally accepted as not only possible, but neces-

THE ART APPEAL IN DISPLAY ADVERTISING

sary, the same as the scaling of sound in music, so that men are at work to make the manufactured standard color pigments in dyestuffs, paints, and printed inks conform with the actual color tones in light, that a uniform standard of terminology and processes may obtain.

There is a fourth color aspect which must be reckoned with, and in its place it is important—the emotional aspect, or, as it is loosely called, the æsthetic aspect. Color in itself, like musical tones, makes a direct appeal to the emotions. When a color harmony is produced a still finer appeal is made. This fact has its advantages and its disadvantages.

In the first place, genuine pleasure is taken in color as color. In itself alone lie its possibilities as an emotional stimulus. It excites, it depresses, it invites, it repels, it cheers, and it saddens, according to one's capacity or susceptibility to the stimuli which it offers. In the case of color, like all other stimulants, there are those who mistake its function, make an orgy of its use, and shamelessly flaunt it in the face of their friends. If I like whisky and olive oil, firmly believe they are good in their respective places, and use them each in the wrong place, with the wrong conditions, or if I constantly overdose with either, I become a fit expression of my mistakes, not a pleasant object lesson to my associates, either. One can become intoxicated on music, poetry, or color; but this does not disprove the power or the charm of either, nor does it argue for universal gluttony or drunkenness.

Those who are eternally telling how they love color, longing for more colorful things, and having public spasms when batches of intense, heavy, and perhaps quite inharmonious colors are presented to them, are subjects for mental treatment. They are not necessarily artistic; and

certainly are neither sensible nor fit to be held up as models. The choice and use of color, even from the aspect of the emotions, is a matter requiring intelligence and cultivation, without which the whole force and power of color to express ideas or to excite normal reactions may be neutralized and lost.

A sane consideration of each of these four aspects of color must result in one's acknowledging these facts: first, that color is a symbolic language, each tone of which is expected to do a certain thing, and is therefore worth knowing about; second, man instinctively turns to color to express ideas as well as to get them, and his uses and abuses of it are mostly the result of ignorance or of some incapacity due to birth or bad environment; third, granting these two facts, color must be seen and used in its relation to the other symbols with which we express ourselves, and should be considered in its relation to men's minds in general, not entirely to one's own particular likes and dislikes or beliefs and disbeliefs. It is a matter both of feeling and of knowledge, an emotional stimulus, and an intellectual weapon.

The best place to begin to teach color is in the home. Teach it by creating an environment that insistently puts right color use before the household at a time when they are most susceptible to their surroundings. An erratic wife is not made more lovable by a red wall-paper or orange window hangings simply because she thinks she likes red and orange any more than a drunken one is made saner by an inordinate supply of alcohol just because she likes it.

It isn't very strange that a man chooses a heavy, dark, bright, and raw-green booklet cover if his dining-room "has been done" in that color for five years. The wonder

is that he sees color at all. If he has slept in a bedroom with pink rose borders and Du Barry rose hangings for half that time, and does not by now desire a lace pillow and baby-blue ribbons with his pajamas, it is because he became immune in the early stages of his incarceration and thereby saved his age, sex, and part of his reason.

The next best thing is to attack the scientific or semi-scientific side of color and find out what color tones are made of, then the psychological point of view, as to what and how a particular color affects the average mind. In this way one begins first to see color with the same amount of respect that he sees letters or words. His emotional appreciation cannot be lessened because he knows something about it any more than one's appreciation of music is lost after a study of its structure or a love of literature is destroyed by a knowledge of rhetoric or grammar.

Let us recall that any one of the six colors of the spectrum may be modified in three ways, giving to the modified color a distinctly individual appearance and therefore, meaning. Take blue, the coolest color, add a bit of yellow, and the normal blue hue is changed to a greenish one and is called a *blue-green* hue. Take again the same normal blue, add a little red, and the color will have a purplish tone, and it is then called *blue-purple*. Thus each color may change its hue in two ways, each yielding, as more of the other color is added, a great number of hues before it completely loses its identity. Blue-green is a much cooler color and a lighter one than blue-purple, so the reaction to it must be essentially different.

If we take the same normal blue again and add white or water, the color is attenuated, thinned, or weakened, and as more or less is added a large number of tints result,

each getting thinner and less capable of expressing with force the normal qualities of blue; hence, "baby blue."

If black instead of white is added, the blue becomes darker, heavier, less vibrant. It can in its shades no longer perform the normal functions of the spectrum blue, but has its own distinctly modified qualities to express. So it is that tints and shades, or the values of a color, may be made to express a series of qualities ranging from youth to old age, from positiveness to mere suggestion, from weakness to strength, etc., without in any sense interfering with the original hue. Substantial masculine qualities are not well advertised in light blue or pink. Those of a young woman's bedroom are not well expressed by dark green and dark purple, while the shades of red are more likely to stir to action than are the light tints of the same color.

Without doubt, the least understood and the most abused quality is that of intensity or virility, which is the third possible quality of each color in the spectrum. The normal color (or the color at its fullest degree of intensity) is the strongest expression possible of the idea which it represents. Blue and orange, red and green, and purple and yellow, are said to be complements of each other, because each of the pairs contains all of the color possible in the spectrum and because one of each of the pairs has no part of the other one in it.

The quality of intensity is modified by introducing into one color some of its complement, this always neutralizing the force of the first color in proportion as the second is added. Naturally this diminishes its power to express with full strength the quality it stands for and at the same time adds to it some of the qualities expressed by the color used to neutralize it. A normal

THE ART APPEAL IN DISPLAY ADVERTISING

blue is generally vicious as a background, but sufficient orange may be mixed with it to so warm and light it that in its softened and supplemented state it becomes an ideal background against which to exploit other more intense colored objects of various color hues.

The quality of what we term our soft tones in wall-papers, paints, paper stocks, etc., is inferior to that of most other nations, as in fact have been our dyestuffs until very recently. Softness has been obtained either by the introduction of black or neutral gray into the color, instead of by the process of graying through the use of complements—i.e. graying blue with orange, red with green, yellow with purple, and vice versa.

White is the fusion of all colors, black the absence of color, and neutral gray a tone in which no one color is apparent. Naturally the introduction of either gray or black produces mud and clouds the tone; besides, it does not furnish the complementary hue, which is what really gives the grayed color its charm. It is just this complementary hue quality that harmonizes so many colors against it as a background. In order to gray colors successfully pigments must be made as normal colors, not as freak experiments for a new thing.

There is an old law for background color use which, if obeyed in coloring the walls of a house, for stage sets in general, in clothes, paper stocks, and window backgrounds, would conserve the waste color effort of this generation, produce always a fairly harmonious result, and be a real education in color usage. It says: "Backgrounds must be less intense in color than objects to be shown upon them;" and another: "The larger the area in a color scheme, the less intense the color should be, while the smaller the area, the more intense the color may be."

So far there are scarcely a dozen beautifully grayed tones of paper stock on the market except those that so nearly approach a neutral gray as to be called by the trade, gray. A paper where color is one half or two thirds neutralized would often be beautiful with initial letters or cuts of other colors, were it properly neutralized with its complementary color. As it is, the result is inharmonious because the background is hard, muddy, and lacking in the complement quality essential to harmonize colors containing this same quality.

Harmony in color is produced by choosing color tones whose points of likeness are in excess of their differences, and then arranging them in properly related areas. A thorough knowledge of harmony in color means as comprehensive a study as that of harmony in music, which the layman can scarcely make, but a few general hints may aid in selecting things which are not too far wrong.

First, there are harmonies of *likeness* and those of *contrast*. Colors in the spectrum between one primary and the next one have each some of the same blood or native quality, as each of the primaries from which it is made. Yellow, yellow-green, green, and blue-green are a harmony of likeness, because each has a blood relation to the other, and is thus far harmonious, although yellow-green is obviously more nearly related to yellow than is green or blue-green, and is therefore a closer harmony with it. If these colors are to be made still more harmonious they may all be reduced to exactly the same value—*i.e.* light and dark quality. If a still closer harmony is desired they may each be half or more neutralized; this process, introducing another element of likeness, brings them still closer together and therefore into a closer harmony.

Of the four colors named above, each is blood related

to blue also, except yellow, which, being a primary, is not related, and while yellow-green, green, blue-green, and blue, form another harmony, yellow is excluded because it has no relationship with blue.

In the same way two sets of harmonies may be chosen by moving from yellow to the left in the spectrum and including yellow, yellow-orange, orange, and red-orange; then starting with red and including red, red-orange, orange, and yellow-orange, excluding yellow. With red and with blue similar combinations may be made.

This form of harmony is called analogous, or blood-related, harmony. Of course any two or three of these analogous colors may be chosen when a less number than four is desired.

The second and most important harmony is called complementary harmony (a harmony of contrast), and seeks to make harmonious two colors totally unrelated at the outset—blue and orange, red and green, purple and yellow being in most common usage. Since the complement of each primary is a binary, and since each binary, being made of two primaries, contains all of the color in the spectrum except the primary, its complement, each pair of complements contains the full spectrum possibilities; hence, a proper amount of one primary introduced into its complementary binary will completely neutralize it, and a neutral gray will result.

The first drop of red introduced into green begins the process of neutralization, and the green is a little less raw because of it. As more red is introduced the green gets less and less violent and becomes more and more related to red, as red forms a larger and larger proportion of its composition. By the time it is half neutralized it is a fair background; by the time it is three quarters neutral-

ized it is a very good one, and red, green, yellow, blue, orange, or purple will be shown with it effectively.

When the green is half neutralized, and the same process has been performed on the red by introducing green, these two complements are in accord and are therefore harmonious. If they are put in the same value the harmony is brought still closer.

Two complements half or more neutralized sometimes require notes of one or both in full intense color. This may be done if the two full intense colors do not touch each other. A one-half or three-quarters grayed green paper stock takes well, besides black and white, a full intense red letter, or a full intense green one; the grayer the stock the better the harmony if both red and green in full intense color are to appear.

The other sets of complements may, of course, be treated in exactly the same way. It seems a pity, though, that this has not been applied to the walls and decoration of a man's house before he sends forth his advertising matter, lest an evening at home shall destroy his fitness to judge his next problem.

As to the relative areas of color intensity—if the walls should be less intense than the pictures, the curtains, and the sofa pillows, the suit of clothes less intense than the necktie, the hat less intense than the flowers on it, so also should the paper stock be less intense than the initial letters, if there are any, less intense than the colored cut, etc., the lesser areas increasing in intensity if they are of sufficient importance to bear emphasis.

Perhaps if it is not too irrelevant here, we may be pardoned for speaking again of another matter relating to backgrounds, although they may not be problems of color. The term background implies unobtrusiveness, perhaps

THE ART APPEAL IN DISPLAY ADVERTISING

quiescence. It further implies not only that there are other things to be considered, but that they are of greater importance than it is, and color is not the only way in which the background idea may be completely destroyed.

If two hundred people are grouped closely together, and a person is so placed as to be able to see the mass thus produced, and if each of these people is dressed in very strong color, the whole mass becomes, maybe, interesting as a sight, but to pick out, comprehend, and enjoy one particular color becomes impossible. If the mass is dressed in black, white, or very much grayed color, with here and there a brilliant blue, red, orange, or green, each of these colors stands out because of its quiet surroundings or background.

If it happens that of these two hundred each seems to be moving differently from the other, the mind is quickly confused, and no conclusion is reached as to how or why they move. But if in the mass there is still, here and there, an individual in some definite motion, the mind immediately selects and comprehends the motion of this individual because of his relation to the quiet background mass.

Violent movement in a wallpaper or a rug makes the comprehensiveness of pictures, furniture, and even of people difficult, if not impossible. A blatantly striped shirt front may annul the value of a necktie and destroy the possibility of an appeal not only by the stickpin, but by the human face as well. The fact is the background has no right to assert itself in such terms. Some marbled papers produce the same results.

Often illustrations are selected having just this irreconcilable fault. The so-called "figured backgrounds" are not so common in advertising, but they are common in houses and in women's clothes. The effect needs no com-

ment. Shop windows may fail here in their efficiency, as will be seen when the firm has worshiped at the shrine of queer grains as patterns in wood and has lined the window with a wood the gyrations of whose grain patterns would entirely divert any active mind from the objects exposed meekly before them.

The thought of color is inseparable from that of form, as is the idea of background from the objects with which it is associated; hence the necessity for seeing them associated in all matters of intimate relationship.

The idea of using color and form in advertising, dissociated from their use in other fields of life expression, is impossible; therefore the more we are able to reduce to a minimum the principles of their use, and the more thoroughly we associate the applications of these principles in the main fields of expression, the clearer our conception of them becomes, the more automatic becomes our use of them, because we are working along the lines of least resistance with our mental machinery.

Color, the language with which, through the sense of sight, the mind gets all its impressions of the world outside itself, is the only natural stimulus given to this particular sense with which to acquire ideas. Its various tonal possibilities are available that it may the more accurately, subtly, and pleasantly convey the ideas which are possible to be expressed in color. This infinite number of tones can convey no real idea or message from one to another or from a colored object to a human being unless color is understood by him in the same fashion as other symbols are understood. Feeling for color is good, but it is just as effective and just as sure as "playing the piano by ear," no more so and no less. The intellect is the final tribunal of color judgment.

THE PSYCHOLOGY OF PERIOD ART

NOT long ago an eminent authority on advertising spoke several times in the course of his address of the "atmosphere of an ad." He discussed "The atmosphere of distinction, of cheapness, of play, of sincerity," and some other things which at this moment we do not recall. He referred, we assume, to that quality or set of qualities which the display possessed, that without effort on the part of the observer was felt keenly by him to be the chief characteristic of that particular piece of display. Some people affect us in exactly the same way, some houses, some pieces of music, some restaurants; and so do other things that people have made, in a greater or less degree, according to our sensitiveness to the quality they most clearly express. This dominating quality or set of qualities of an object constitute its *atmosphere*, and as one is affected by the kind of air surrounding him, so he is by the atmosphere created by anything immediately concerning his environment.

"Period Art" is indeed a colossal subject—a lifetime would be too short to know much about it—but the psychology of its existence is simple, and the power more or less adequately to interpret and use it is not so difficult as it at first appears. Nowhere is a fair knowledge of this matter more necessary than in the field of advertising, where one deals constantly with people and objects, with



THE CLASSIC IDEAL OF INTELLECTUAL SIMPLICITY, SINCERITY, AND CONSISTENCY, EXPRESSED WITH POISE AND RESTRAINT, IS SHOWN IN THE ACCOMPANYING ILLUSTRATION, WHERE THE APPEAL TO THE INTELLECT AND TO THE QUALITIES NAMED ABOVE ARE SHOWN IN THE HUMAN FIGURE, EMOTIONAL APPEAL AND SENSUOUS ENJOYMENT BEING ELIMINATED.

the reactions of the mind to these objects, while much of the matter one is called upon to market bears a distinct mark of some period, nationality, or already crystallized element of period ideals.

A Venetian palace on a rocky hill, a woman of the *nouveaux riches* in a Louis XVI boudoir, a bloated brewer's billiard room done in Gothic manner, a play depicting social life in England during the eighteenth century set with furnishings belonging to the sixteenth-century period of France, and mongrel borders evolved from the Baroque Italian style, or the Louis XV period, surrounding ads. of building lumber and sewing machines, are all illiteracies emanating from the same source, and for which there seems no plausible excuse.

Art, we recall, is the term applied to the externalized thoughts of men crystallized in any material with which they found it best to express these ideas. When these ideas concerned their daily life needs they were applied arts: the answers, in so far as was possible, to those needs as men interpreted them.

History is the record of men's daily lives, sometimes related in words, but much more often in architecture, furniture, clothes, utensils, implements, ornaments, and the like. Into such things man put his highest conception, not only of what served his purpose best, but also of what was beautiful to him. From his works we may with considerable surety judge him, his ideals, his intelligence, his æsthetic sense, his ethics, and his technic.

A *period* is the span of time in which one idea or set of ideas dominated ideals, practices, and the expression of a people; just as, for example, the nineteenth century has practically been dominated by scientific and commercial ideals, the twelfth century was dominated by spiritual

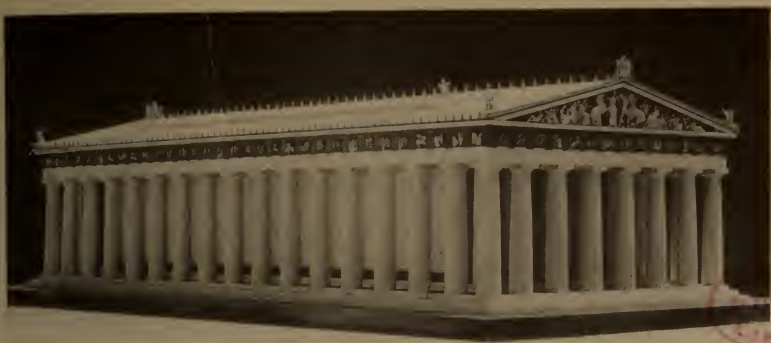
THE ART APPEAL IN DISPLAY ADVERTISING

ones. As some countries have been absorbed with the ideals of militarism, others have made gods of another sort.

For a background to the understanding of what is signified by period art or historic period art, it is necessary to go first to the mind of man and recall some fundamental impulses, connecting these with what they have expressed during their strongest periods of domination.

The human mind is a composite of physical or material, of intellectual and of spiritual, thoughts and feelings. The material world is connected with the individual mind by the five senses—sight, hearing, touch, taste, and smell. When a color is presented to the sense of sight, the picture idea is registered through sight in one of the cells of the brain called a neuron. In the same way impressions of sound, texture, odor, and flavor are obtained. The more frequent and the stronger the impression, the more permanent it becomes.

The process of associating one of these ideas with other ideas one already has is vital. In this way the new idea becomes a working part of the mind and may be called up through suggestion when another idea with which it is associated is focal—that is, before the mind. When a man has formed his concept of a woman chiefly around what he has seen and known of his mother or a Madonna, and the word “woman” is presented to his sense of sight or to the sense of hearing, it calls up a very different mental picture and sets in motion a very different set of associated ideas from those the man seeing or hearing the same word would have who never knew a mother or the meaning of Madonna, and who had built his concept woman around the front row in the chorus. This may seem too simple to restate here, but in this elemental



BEING ABLE TO VISUALIZE THE QUALITIES OF INTELLECTUAL PURE-
FORM PROPORTION, THEIR APPEAL TO ONE'S APPRECIATION OF
SIMPLICITY, DIGNITY, RESTRAINT, REPOSE, STRENGTH, AND FINAL-
ITY IS NO LESS STRONG IN THE PARTHENON THAN IN THE GREEK
HUMAN FIGURE. A PIECE OF DISPLAY MAY ALSO BE MADE TO APPEAL
TO THESE QUALITIES.



SPIRITUAL ECSTASY, A HIGHLY WROUGHT IMAGINATION, IMPELLED BY THE MENTAL URGE FOR EXPRESSION, EXTERNALIZED THE GOTHIC STRUCTURE AND ITS ORNAMENT, MUCH OF WHICH TOOK ON A DEFINITE SYMBOLIC CHARACTER. CIRCLE—NEVER-ENDING GOODNESS OF GOD; TREFOIL—THE BENEDICTION; QUATREFOIL—THE FOUR APOSTLES, ETC. BETTER HERE THAN ASSOCIATED WITH A JAZZ-PLAYING MUSIC BOX.

process of acquiring ideas, associating them, applying stimuli through one of the senses, one mentally recalls the picture of the idea. Setting in motion the recall of ideas the individual has most effectually associated with the focal idea, is the process upon which memory, imagination, and plain consecutive thinking are based. This explains also why one man reacts differently to a half-dressed bust of a pretty, soft thing advertising breakfast food, from another who has unlike associations. In the advertising field, as in other phases of life, it is dangerous business to judge everybody else by oneself.

Man has five natural appetites designed to take care of his physical needs and to perpetuate the race. These are *not* concerned with mental or spiritual life (except that when the appetites are still the mind is more easily manageable). These appetites are for food, drink, air, shelter, and sex. Here is the point where an absolute understanding must be reached or the comprehension of period art or the psychology of advertising through it is impossible.

The intellectual man has a desire for *beauty*, but not because it is found in an orange or, in the case of a woman, because she is a blonde. He desires literature also, not stipulating that it shall be a story only of something too shady to talk of publicly. He desires to reason also for the sake of the conquest in it, or for the delight in the result itself; in fact there are many purely mental desires whose reward is not in eating, drinking, breathing, being comfortably sheltered, or in the realm of sex appetite. Every one of us will acknowledge this truth.

The spiritual sense is concerned only with such ideas as do not touch the appetites, but it also excludes what is known as the *human* mind or, as some put it, the intellec-

tual faculties. One can be good and not reason well; very good and have an exceedingly poor memory; almost perfect and have no imagination and no sense of humor. Every man has a natural longing for right, justice, and truth, and these are spiritual qualities.

The intricate composition of the mind due to natural tendencies, peculiarities of birth, and more still to one's environment and training, has associated these ideas of the appetites, the intellect, and the spirit, in such a way that one is easily mistaken for the other. A well-painted juicy peach starts the saliva, and a man thinks he has an æsthetic thrill when in reality he only has an appetite awakening. He behaves in a seemly manner in church, either from habit or because he reasons that it is better to do so, and believes that he has a spiritual uplift, but if called upon to express the spiritual quality of unselfishness by denying himself a "week-end" to send money to starving Armenia, he may be deaf as a post.

The power to distinguish these three sets of faculties, and the impulses which are behind all man's expression, is the key to the understanding of the art periods and the guide to their use in modern life, particularly in advertising. This is the more true because there is no way in which we may see the psychology of life so clearly as by examining the periods, and because the psychology of advertising is certainly the most interesting and the most vital of all its many phases.

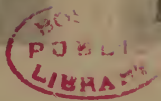
These three elements in man give rise to three distinct sets of desires, of thoughts, of feelings, and of impulses to act, each distinct and yet constantly associated with the others. These three sets of ideas have formed the nucleus around which nations and individuals have ever shaped their ideals of life; one, isolating, or trying to, the



A



B



A. AN APPEAL TO ASCETIC PRACTICES WITH INTENT TO ELIMINATE
THE ATTRACTIONS OF THE HUMAN BODY.

B. SAME INTENT WITH LESS SUCCESS.

spiritual nature, catering to it by denying the existence of the others, or their right to exist; another selecting the reason or intellect as an ideal, calling that spirituality, or good, and the body *nil*. At other times both the spiritual rights and those of reason seem to have been forgotten and the material physical appetites to have reigned supreme. When any one of these three ideals is adopted, everything in life becomes gradually more or less associated with the chosen ideal, and the others suffer in proportion as the one chosen becomes all-absorbing.

With a surrender to the ideal comes a change in thoughts and feelings, until the mind lives around the one thing it most ardently desires. Man's natural tendency to express his ideas impels him constantly to act, to create in some form what he thinks; hence it is that "there is nothing either good or bad but thinking makes it so," and hence it is true of man that "as he thinketh in his heart, so is he." If he can think what he will, if what he thinks becomes exactly as he thinks, then he must surely express himself as he is, when he expresses what he thinks. Doing that is period-art expression, either now or one thousand years ago.

The three great impulses then are the physical, the intellectual, and the spiritual. At certain epochs in history nations have espoused one or the other as an ideal and have lived it long enough and hard enough to externalize its fine expression, after which they have been led into other paths, losing the ideal and then the quality of the expression.

About 600 B.C. Greek civilization was at its best. It was a concept of democracy in which the individual was held accountable for his personal contribution to the world; it was based on intellectual and æsthetic develop-

THE ART APPEAL IN DISPLAY ADVERTISING

ment instead of on physical or spiritual force as the Christian era knows it.

Beauty was the real Greek god. To this end children were born, trained, and matured; beauty of body, because that was the highest form possible through which to express the highest good in material. Then came the same ideal of beauty in everything man did. Architecture, sculpture, music, dancing, ornament, literature, all were conceived and worked out to one end—*viz.*, the best possible record of pure form proportion intellectually thought out—that the highest good might be expressed in all things man did. The intellect or mind was the seat of training, and physical, material objects were the externalized ideals of the mind, which have been passed on to us. This is classic art, intellectual, material, denying the appetites and seeing the spirit and the intellect as one; the highest type of intellectual art that ever was developed, the basis for many of the best periods, the foundation of what is known as Italian-Anglo-French civilization.

If a modern man can, by electing to make the acquisition of money his ideal and concentrating on it for twenty years, become immune to his cultural needs, his æsthetic impulses, the generally accepted code of ethics, and his family obligations, is it strange that the ancient Greek by electing to make pure form proportion his life ideal and concentrating on it for a thousand years, produced the scale proportions of the Parthenon, the perfect forms of the human body, like the Venus de Milo, the Hermes and the Winged Victory? He had no alternative, since a mental picture of perfect form was his inheritance and reacted on his environment.

Classic art is classic because of its qualities. The most important are simplicity, sincerity, consistency, and re-



EVIDENTLY SIMPLICITY, PHYSICAL HEALTH, AND ATTRACTIVE APPEAL
TO RESPECT, ADMIRATION AND HUMAN AFFECTION ARE PERFECTLY
ILLUSTRATED HERE.



CONCEIVE THE QUALITIES OF MIND THAT LEAD TO VISUALIZING SPIRITUAL HOLINESS IN THE MADONNA, FIRST IN TERMS OF NAÏVE COQUETRY, AND THEN IN MODISH ATTIRE.

straint. It is because of these qualities that things are said to have a classic feeling or atmosphere. "The simplest thing is always best if it adequately expresses the idea," said a great Greek artist. The modern application of the first principle of classicism should not be a rush to put a Greek architectural border around an advertisement of kitchen utensils, nor to make one out of tin and apply it to a steel-constructed building covered in plaster. One should rather appropriate the *truth* that the simplest possible expression is the best, both as to appearance and as to cost. Simplify the blank spacing, the wording of the copy, the kind of type used, the number of colors, and above all the number of actual objects named in a one-inch space. This is an application of classic period art to advertising.

The phase of advertising which insists on telling the truth about one's goods, and telling it in such a way as to give the people a square deal, is an application of the Greek quality sincerity to this particular field. The men and societies that are working to this end are our best teachers of classic art from this particular point of view.

If the principle of consistent usage could be made a test in all our works, how many rooms, stage sets, costumes, or pieces of advertising display would pass? What about consistent colors, textures, and shapes, in the average costume; the consistent use of woods, fabrics, colors, patterns, and the like in the average room; or the consistent choice of paper stock, illustrations, blank-space allotment, etc., in our general advertising? May it not be well to cultivate this third classic art idea by beginning to practice it?

The word restraint, even the idea of it, is apparently seldom thought of in these days. "Go the limit" is no

idle jest; it is a self-imposed command in matters of work as well as of pleasure. Overdo it is the constant urge. This does not make for repose, contentment, or for permanency. It is therefore non-classic. Does not this same quality lessen the force of many an ad. that, if done in a more restricted manner, would be vastly more successful?

The conscious application of the five principles of form (used with these four classic qualities in mind) would soon become a habit, and then the unconscious or automatic use of them would be a real classic revival, tending toward a very different point of view, a simpler, truer expression, more in harmony with nature, and therefore more worth while.

While the first of the three great impulses develops around an intellectual conception, the second, or spiritual, impulse is the result of looking at the matter from an entirely different point of view. So far as Occidental life is concerned it began with the Christian era, when Christendom, accepting the Judaistic theory of a single God, Jehovah, isolated the spirit from the mind and also from the body, making its development (as they saw it) the reason for life, instead of admitting the physical claims of nature or the intellectual needs and rights of the individual. Faith was substituted for reason, disgust for the body for admiration and veneration, while a high spiritual state was to be attained through denying and mortifying the flesh and at the same time neglecting and discouraging individual intellectual development.

The simple, natural, childlike art of the early Christian period is the first result of this ideal. Every charm of line, form, and color that could possibly be taken as stimulating to the sense appetites was lost. Other forms of expression dropped their sensuous appeal and were con-



DECORATIVE AND ALLURING IS THIS ILLUSTRATION BY BOTTICELLI. ÆSTHETIC IN QUALITY, CLASSIC IN VISION, AND HUMANISTIC IN HEART, HE HAS PORTRAYED EXACTLY WHAT HE WAS, HENCE THE APPEAL.

ventionalized toward abstract representation. The human quality was not in evidence precisely because it was the aim of this ideal to eliminate it. Clothes were designed to disguise the shape of the body. Faces were created in sculpture, mosaic, and pictures, that were calculated to look as little as possible like human beings with appetites or people with vigorous intellects. This was to emphasize the spiritual idea.

As the Dark Ages eliminated the masses from active thought, and the Church conserved the ideals, when general culture was at its lowest ebb and physical needs were scorned, the imagination was correspondingly quickened, until the eleventh, twelfth, and thirteenth centuries brought forth Gothic art: the completest, the most spiritual, and the most æsthetic of all religious expressions, because of the almost total elimination from the minds of those who created it of the physical appetites of man, or the intellectual or reasoning faculties (faith being in reason's place). An ecstatic imagination was in full play in a fanatical attempt to express in stone, wood, cloth, and glass, the spiritual ecstasy into which the mind was constantly pushed.

Do you wonder that huge cathedrals like to structures of lace done in stone rose as if by magic, that sculptors represented æsthetic concepts of line and form (unlike, but as æsthetic as those of ancient Greece), that their figures, beautiful in the abstract, had no trace of physical life, no bid to the senses? They are, instead, saturated with a quality, spiritual as well as æsthetic, not to be found in any other period.

The color of the stained glass, too, is the symbol of a mind quality celestial in its fiber, and will, as long as a piece is left, baffle reproduction completely—why? Only

because we shall probably not be, we certainly never have been since, in the same state of mind, hence we have not been able to express that state.

The faintest comprehension of this thing should at once make most modern Gothic furniture a joke, the Gothic-period piano or music box a comedy, and the use of strictly Gothic decorative motifs, such as the pointed arch, the trefoil, the quatrefoil, and the ivy leaf, in borders and initial letters, where the intent of their use is to emphasize the qualities, of a French gown or the attractions of a cheap cinema, a tragedy, if not actually a crime. This is the more true because in its adaptation of these things the scale, form, and spirit are all lost, and the reproduction is generally a hideous thing in form and line proportion, with no meaning whatever, and with no decorative quality, either.

While the Gothic expression is the most completely and æsthetically spiritual of the religious arts, the Byzantine expression of the Christian faith is the most gorgeous, and has a mixture of Orientalism which we term barbaric that gives it a peculiar æsthetic charm of its own, at the same time sensuous and fascinating.

With the various other forms of Christian expression we are more familiar: the sober, somber, and domestic type of the English church, the barren, chaste, but severe and uncomfortable New England Puritan form, and then the unnameable nondescript piles that have been evolved during the nineteenth century and called churches. If the art of spiritual expression seems to be lost, there is but one reason, to wit, the spiritual quality and the impulse to express it are no longer sufficiently focal in modern consciousness.

By the beginning of the fifteenth century Mediæval



IT IS AN ART TO EXPRESS IN PERFECT TECHNIQUE AND IN A HARMONIOUS UNIT, PEOPLE, CLOTHES, THE VEGETABLE AND ANIMAL KINGDOM, NOT TO MENTION OTHER WORKS OF MAN, AS HERE PORTRAYED. WHEN ONE REMEMBERS THAT IT TAKES ALL KINDS OF PEOPLE TO MAKE A WORLD AND SEES THIS TYPE OF HUMAN TASTE, IT IS NOT DIFFICULT TO ACCOUNT FOR THE BORDER IN MODERN ADVERTISING, THE POPULAR PICTURE FRAMES, OR THE ASSEMBLAGES FROM THE ANIMAL AND VEGETABLE WORLD CALLED WOMEN'S HATS.

Christianity as an institution was dead. Its body was left, but its spirit had been changed as a new set of ideals and practices was slowly born. This third ideal and impulse is known as humanism, and was the product of two distinct things: the first, a revival of classicism as the ecstasy of imaginative, unrestrained Mediævalism wore itself out in more and more fantastic forms, with less and less of spiritual import; the second, the swing of the pendulum to the extreme end of its arc, and a surrender to the doctrine that the senses were for use, that the human appetites were legitimate, and that nature would direct their use. It also developed a craze for learning, or intellectual life, growing out of centuries of mental suppression. This new humanism, starting in Italy, spreading to France and then to England and the adjacent countries, is known as the Renaissance, and in the twilight of its existence we now live. What is next to be is the present great world problem.

May we repeat here very concisely the three ideals that have made modern civilization possible, and see them anew as living forces whose art is but the material body of their eternal spirit.

First, the *Classic* seeking to find the secret of life through a worship of æsthetic beauty expressed in material form and interpreted through intellectual power. Second, the *Gothic*, or spiritual ideal, which sought to solve the problem though denying the place of material and of pure reason, while every energy was concentrated on developing the spiritual ideal—to find happiness in another world though despising this one. The third ideal, or that of humanism, sought to restore the physical appetites and the five senses to their proper place in a well-rounded life and to make intellectual life an end to present happi-

THE ART APPEAL IN DISPLAY ADVERTISING

ness (keeping, if possible, such spiritual life and growth as they thought essential to their ideal).

Life's problem ever since has been the working out of this unit in which each of the three elements should have its place, and in such manner that no one of them should thrive unduly at the expense of the others. Every period has been an interpretation of this problem, each one being dominated or directed by some master mind or minds, that have generally given their names to the period in which they lived.

Of the application of classicism to modern life we have already spoken. Of the Gothic not much can be said. Gothic art is the legitimate symbolic language of orthodox Catholic Christianity, and as such is not eligible as decoration for farming implements, barroom tables, or machines principally designed to furnish canned music for fox trotting, nor is it relevant or in good taste when seen in borders and other decorative units advertising such things.

For the art of Humanism there is much more to be said. It marks the introduction into ornament of nature (human, animal, vegetable, and mineral), as a source of motifs for decoration, and treats them, not abstractly, in a highly conventional manner, nor as symbols, but just as clearly representing the natural object as copy can make them. It unites these motifs with those of the classic periods in every conceivable combination, searching the unknown for new and more grotesque and queer interpretations of the same. At times it loses sight of the fact that the beauty of the classic motif is in its abstract intellectually conceived proportions, and an "egg and dart" border is done in the proportions of the modern Dutch. It seeks to create new species that nature has



FRA ANGELICO, BECAUSE OF THE MENTAL MATERIAL OUT OF WHICH HE VISUALIZED HIS SAINTS AND ANGELS BEFORE EXPRESSING THEM, ILLUSTRATES IN THIS INSTANCE THE QUALITIES WHICH ARE ESSENTIAL TO AN ANGELIC SPIRITUAL APPEAL.

never been able to evolve, beings with human heads, inhuman bodies, hair and beard of the acanthus leaf, and legs, a block of wood or stone, in pilaster form. In short, it seeks to satisfy all of the newly awakened appetites, desires, and abnormal longings, with newness, originality, and peculiar sensuous stimuli, every principle of classicism and Gothic achievement being at times cast aside. This, in a word, is the history of ornament in the Renaissance as it spread over Europe.

What was true of ornament was in a sense true of everything else, because all art proceeded from the same mind.

The great range of expression, beginning with the early Renaissance in Italy and ending with the decadent Baroque in the seventeenth century, was repeated in each country espousing the new humanism, and out of this great variety of interpretations has come the various periods known as the French, the English, the Colonial, and other styles.

The term Renaissance, or new birth, means a rebirth of classic ideals. Italy, where the birth took place, was Gothic or spiritually minded, though never wholly freed from its Roman classic inheritance. The people of the thirteenth century, tired of physical suppression and mental slavery, rose to enjoy nature through their senses, and thus classicism filtered through Gothic minds, attempting to satisfy the appetites, developed the period Italian Renaissance. This is the beginning of modern periods and the beginning of art as it relates to social life as an ideal.

The beautifully conceived and perfectly balanced spiritual and human expression of the early Renaissance is one of the most lovely of all arts. The grand, formal, rich, and heavy forms of the high Renaissance are perfectly adapted

THE ART APPEAL IN DISPLAY ADVERTISING

to use when these qualities dominate life. The Baroque or decadent forms born of satiated appetites, worn-out desires, blunted spiritual instincts, and a frantic demand for something new to give a sensation, speak for themselves, as do now the works of those who are in precisely the same frame of mind.

The æsthetic sense may be called an appetite, satisfied at first by legitimate forms, soon tired of them, demanding more and new ones, finally clamoring in despair for one more debauch, it gradually lost all sense of fitness, all desire for restraint. Life was, and is, ever the same.

France adopted the Renaissance in the last days of the fifteenth century, and the French periods as we know them are the result.

As nations have crystallized they, like individuals, have developed distinguishing national characteristics, and like individuals have expressed them in all their works. Who would think of mistaking a typical Frenchman for an Englishman or a Swede? And who would ever confuse the art expression of these people or think of advertising an article distinctly French in quality, with copy, type, or ornament more Chinese or Aztec than French, if he had once conceived the psychology of expression and had formed the habit of thinking in terms of cause and effect? In this manner does every historic art object become not only a historic record, but one in which is clearly written the motives, impulses, and qualities, which actuated those who created it. In this manner only may he who will use historic art intelligently in the expression of his own life interest, whether it be in furnishing his house, dressing his wife, or advertising the commodities he has to sell.

SOME HISTORIC PERIODS ANALYZED,
CONTRASTED, AND APPLIED

STRICTLY speaking, the ideals and principles of Classic Greek life were never universally accepted in any period of the Renaissance, therefore in no period has there been a real classic art expression. In no period, however, has this influence been entirely lost, the nearest approach having been the English Victorian and the American "Black Walnut" eras, two periods during which æsthetic conceptions were at the nearest possible point of elimination from human life. The French periods of Louis XIV and Louis XVI are striking examples of the influence of classicism on art in general, as also are the late eighteenth century styles of England and the American Colonial.

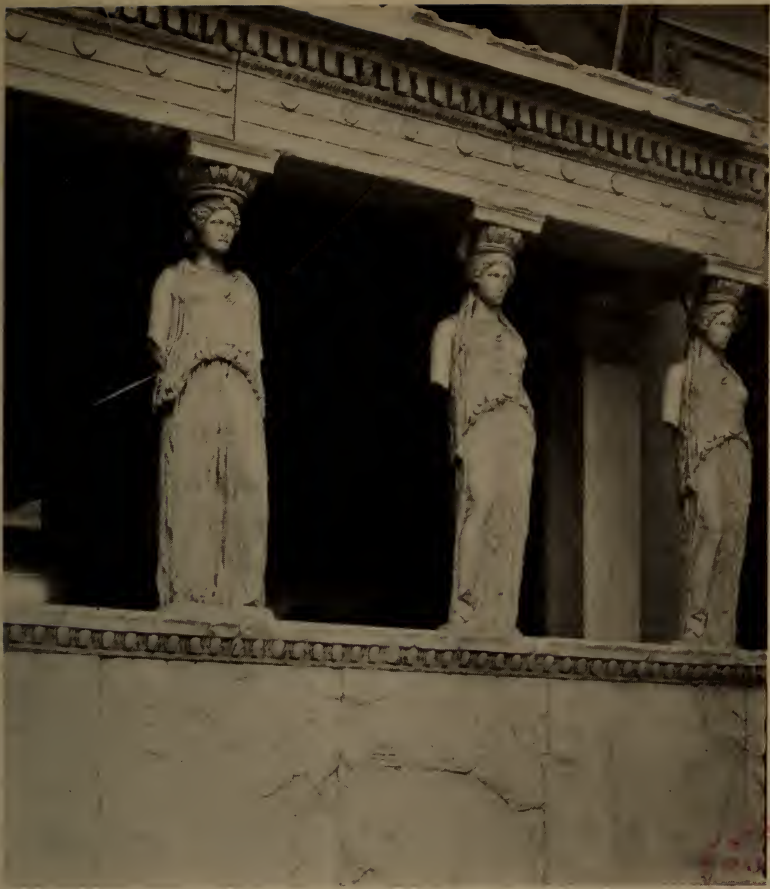
Gothic ideals lost their universal force with the dawn of the Renaissance, and the forms which originally expressed this ideal have appeared ever and anon when some person or set of persons, anxious for a change and a new sensation, sought through a so-called "Gothic Revival" (of forms only, the spirit never having been conceived by them) to bring into being a new fashion. Conspicuous are the revivals of the late eighteenth and early nineteenth centuries in England, and the American revival of thirty or forty years ago. This last pernicious phase is evidenced by the numberless meeting houses throughout the United States made of wood, brown sand-

THE ART APPEAL IN DISPLAY ADVERTISING

stone, and stucco, with no architecture at all, and with a sort of clumsy, over-voluptuous appearing, semi-Gothic looking form stuck on, or applied to, the windows and doors, appearing also in other locations capable of disfigurement.

At present we are emerging from a revival of devotion to early Gothic furniture, textiles, terra-cottas, and pictures, in our homes. Having found it hard, we presume, to live up to these surroundings, many are laying their treasure away in museums and are either ardently espousing a more human eighteenth-century style, or posing as closely allied with the "New Movement," which discards all man has ever done as outlawed, and proposes to create on the spot a new art which will adequately express this new order, which does not recognize that it is the product of centuries of evolution, but supposes it has been born as a new species—hence the "new modern art movement." Undoubtedly such an order can thus be adequately expressed, but what about the quality of the expression? The time to evolve an art expression is when there is something sufficiently worth while to express, and when somebody is born capable of understanding it and then expressing it.

In each period humanism has been the real issue. That is, exactly what form of humanism was to be lived, and therefore expressed. As long as absolute monarchic rule dictated social life and its expression, it was comparatively simple to evolve a period style, for in the days of Louis XIV the court was more anxious to follow him than society now is to follow her who has, by some strategy, seemed to be appointed its leader. The bourgeoisie have always copied the "upper class," the proletariat never counting until the late eighteenth century; and until now



THE QUALITIES OF SIMPLICITY, PERFECT PHYSICAL FORM, PROPORTION, POISE, AND RESTRAINT MAKE THEIR APPEAL HERE, NOT ONLY IN THE FEMALE FIGURES, BUT IN THE MOLDING ORNAMENT USED ABOVE AND BELOW THEM.



THIS MODERN ADAPTATION OF THE ITALIAN RENAISSANCE TO A LIVING-ROOM IN A LARGE CITY HOUSE PRESENTS THE ITALIAN RENAISSANCE ATMOSPHERE INTERPRETED IN MODERN TERMS, IN A SPLENDID MANNER. NOTICE THE DECORATIVE PLACINGS OF TAPESTRIES, PORTRAIT, FURNITURE, AND SMALL DECORATIVE OBJECTS.

they have universally made their aim in life (in this country) to live like, act like, and dress like those they supposed to be in some other class than their own.

There were two very distinct views of humanism introduced into France between 1488 and 1525 by Charles VIII, Louis XII, and Francis I. The first one accepted classicism as the code of living which made the *intellect* the dictator of life. It fanatically cultivated the mind through classic study and suppressed the appetites, warmly espousing "platonian love" as the safeguard against over-cultivation of sex relationships. The English seem as a people to have been more successful in demonstrating this theory than the French in the early stages of its development, hence a more intellectual, less æsthetic, less sensuous, and less alluring art.

The other view of classicism rather took the Roman interpretation of Greek culture, and saw it as a creed in which the gratification of the appetites through sensuous enjoyment was the end of life, and in which reason played second part, while the spiritual sense was bidden to be silent. The best examples of perfect expression in this field are found in the period of Louis XV in France and in that of Charles II in England. The war between these two views of classic ideals and their ramifications have made periods what they are.

Either of these views was, of course, concerned mainly with social life as a center for expression. No longer were churches the main issue; no longer were even cultural pursuits an end in themselves, but they existed as accessories to a more perfect social régime, reaching their highest point of development in the latter part of the eighteenth century under Louis XV and Louis XVI, and in England under the Georges. One notable exception to

THE ART APPEAL IN DISPLAY ADVERTISING

this seems to be the great literary period of Elizabeth in England, when literary excellence seems to have been entirely an end in itself.

For our purpose here the expression in decorative motifs, color, and texture, are the most important, but we must remember that the same qualities that distinguish periods in these matters also distinguish the same periods in other forms of art.

When the first view of humanism was dominant, decoration and color were simpler and more restrained, more carefully thought out, and of a more refined type. There were many more actual Greek and Roman classic motifs in use, and decoration followed structure, adhering considerably to the principles of form in all composition and design.

When the second view was the accepted one, decorative material and color schemes were more mixed, less consistent in motifs, less likely to follow structure, and were often gross, wild, and almost always more or less sensuous, voluptuous, and fat; they were also treated insincerely. Fewer abstract classic motifs were used; naturalistic, grotesque, fanciful, and borrowed foreign motifs, like the Chinese, Oriental, and barbaric motifs, abound, all being sought as possible new sensations. Sometimes, of course, these reached the point of being fine æsthetic combinations; sometimes they were mere huge hunks of material, carved, gilded, colored, and made to look, as far as lay in human power to make them, natural enough to excite the appetites. Fruits and vegetables that suggested eating, flowers that would smell, birds that one could hear sing, animals and human beings made to appeal to nothing so little as the intellect or common sense. Color often was an orgy.



LIBRARY

THIS ILLUSTRATION OF A MODERN LIBRARY AND LIVING-ROOM COMBINED SHOWS THE APPLICATION OF THE PRINCIPLES OF FUNCTION AND DECORATIVE PLACING. IT IS FRENCH EIGHTEENTH CENTURY IN ITS WALL TREATMENT, WITH EMPIRE MANTEL AND DECORATIVE OBJECTS COMBINED WITH MODERN COMFORTABLE FURNITURE AND ANTIQUE LOUIS XVI, DIRECTOIRE, AND EMPIRE PIECES. IT IS A DESIGN WHERE EVERY OBJECT FUNCTIONS AND DECORATION RESULTS.



THE TENDENCY TO STICK ON OR IN IRRELEVANT, BADLY CHOSEN AND BADLY SCALED HISTORIC ORNAMENT DID NOT BEGIN WITH ADVERTISING DISPLAY. UGLINESS ALSO ANTEDATED THIS GENERATION (GOTHIC ADAPTATION).

France was always, from 1500 on, the center of fashion in art. England followed as nearly as the British mind desired to follow anybody. Italy took her cue from France, although she never lost her national interpretation of things. Colonial America copied, in the main, England, but tolerated, and used with some taste, the eighteenth-century French manner, after the Declaration of Independence. The United States in the first half of the nineteenth century returned to England for art inspiration, and of course got none, since there wasn't any. She became enamored of her power to create, however, and gave birth to the atrocities of the Black Walnut and Brownstone period. Since 1876 this speaks for itself, for the results are still prominently with us.

There seems just now to be a great awakening to the need for art, to its civilizing as well as its commercial importance, and a real desire to know something about it, which is the best of all signs, for that is the only way a national art or a national appreciation of it can ever be developed.

The fundamental application of all this must be obvious. First, human appetites, desires, and impulses in general are, and always have been, common to all men. Second, if we as individuals share the characteristics physically and mentally of our ancestors, nations do of theirs, and we are the product of all that has been. Third, if we are, as minds, the product of the past, the expressions of the past must contain the qualities that express the ideas and ideals we have inherited. Fourth, if the above is true, by a study of the art expressions of history we may enrich our vocabulary of expression to any extent that we are willing to investigate them and to apply them. Further, any form of art that is to express our lives

THE ART APPEAL IN DISPLAY ADVERTISING

adequately must take into consideration the art periods of the past.

Another very important matter seems apparent here. If an individual or a people has reached the point where its decorative art consists of fruit pictures the excellence of which depends upon how much they stimulate the digestive apparatus, flowers that by their naturalness impel one to bring them to the nose, pictures of people whose only merit lies in their pretty softness and their alluring plumpness, there is little chance even of surmising what an æsthetic sensation is like, whether the individual be an architect, milliner, variety actor, Presbyterian clergyman, or the advertising manager of "Make your skin like velvet" soap. Suggestion is still more interesting and alluring than reality or fact.

From 1588, the time of Charles VIII of France, to 1643, the accession of Louis XIV, is known as the Renaissance in France. The reign of the former and of Louis XII was the time of transition; that of Francis I, the copy and emulation of Italy or the early Renaissance; of Henry II and Charles IX, the real French or High Renaissance; and that of Henry III and Henry IV, the Baroque, or decadent, period. It was during the Regency of Marie de Medici, queen of Henry IV, that the most astonishingly materialistic point of view obtained and the most grossly vulgar art expression resulted. In this period Rubens painted.

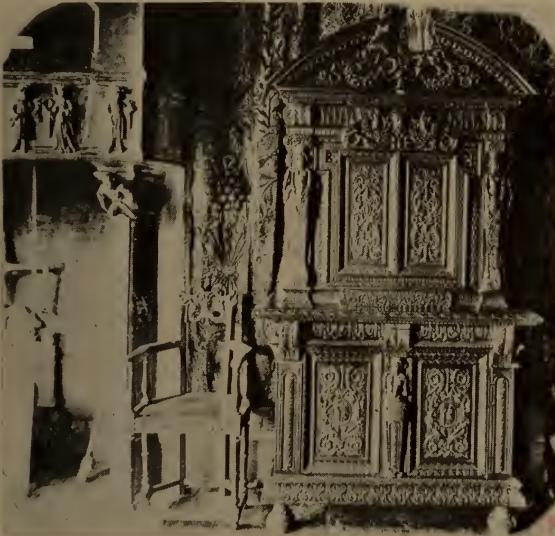
The reign of Louis XIII marked another transition, and is not essential here. With the decorative motifs of these early periods we are less concerned than with those of the later ones because it is these that have so greatly influenced American art ideals during the last thirty years. Corresponding with these periods in France were those



IN THIS BLOCK OF CITY HOUSES THERE IS A RECORD OF AMERICAN TASTE THAT HAS APPEALED AT DIFFERENT TIMES TO COMMON SENSE, AS WELL AS TO TASTE, IN THE FAÇADE OF A HOUSE. AT THE EXTREME RIGHT, REPRESENTING A "FRENCH STRIVING," NOTICE GROTESQUE SUPPORTS OF BALCONY OVER ENTRANCE; NEXT, A SENSIBLE, TASTEFUL TREATMENT, AND THEN TWO ABNORMAL ABORTIONS.



AN ITALIAN RENAISSANCE CABINET WITH DRAWERS; THE DESIGN APPEALS THROUGH ARRANGEMENT OF SPACES, INTERESTING IN SIZE AND SHAPE, RESTRAINED, WELL-CONTAINED BOUNDING LINES, AND DECORATION SUBORDINATED TO STRUCTURE.



THIS FRENCH BAROQUE CABINET SEEKS AN APPEAL THROUGH OVER-INDULGENCE IN ORNAMENT AND A SHOW OF MATERIAL WITHOUT RESTRAINT OR TASTE. THE IDEA IS NOT UNPOPULAR NOW.

LIBRARY

in England of Henry VII, the Transition, of Henry VIII, 1509–1547, the Early Renaissance, Mary, Edward VI, and Elizabeth, 1558–1603, a real English period, and the first two reigns of the Stuarts—James I and Charles I, 1603 to 1653.

These last two were a conflict to the death between the Italian Renaissance as expressed by the Roman Church, the English modifications of the Established Church, and Puritanism, the deadly enemy of comfort, luxury, and beauty in any form. In 1653 the last named triumphed, and Cromwell became dictator. With him came straight-back chairs, wooden seats, twisted wood furniture without ornament, somber clothes, and a long face. This ideal is the father of our Jacobean, department store, house-furnishing revival, as well as of the kind of furnishings our early settlers brought over, particularly those of New England, and this furthermore was the art instinct they bequeathed to us. That of the Southern colonies was, of course, not much better, excepting that it was richer and more expensive, which blatant qualities we have persisted in calling “good art” unto this day.

The “French styles” begin with Louis XIV, 1643, and include Louis XV, 1715 to 1774, Louis XVI, 1774 to 1792, the Directoire, 1795 to 1799, and the Empire, 1804 to 1814. Since then France has been the world’s art center, but no styles worthy of comparison have been crystallized. The corresponding English periods are those of Charles II and James II, completing the Jacobean styles, 1660 to 1688, William and Mary and Queen Anne, 1688 to 1714. These last two, or the Dutch-English styles, are responsible for our craze, in the United States of America, for mahogany furniture and the cabriole leg and for cross-stitch fancy work, which legacies are self-explanatory.

This is called the early Colonial. From 1714 to well into the nineteenth century these styles may be called Georgian, although monarchic dictation of styles died with Anne, and England led the world in naming her various arts for the men who created them. Thus we have the Wren, Chambers, and Adam styles in architecture; the Chippendale, Heppelwhite, and Sheraton in furniture, etc., all of which were copied in the United States and called Colonial.

After our independence the Colonial was modified by the French styles of Louis XVI and the Directoire, and we developed a real American Empire style, clumsy though it was.

Since the fall of the Empire style, about 1825, our history has been, except in individual cases, one of deep sleep so far as art is concerned, until the last few years, when there have been signs that an awakening is imminent.

France has been called a woman's country, and England a man's. In the sense of period art this is very true, for, although the names Louis XIV, XV, etc., are given to the French styles, they owe their real origin to those mistresses and other favorites of the kings whose ambition for supreme power, and whose taste, beauty, and charm, called into being every talent at home and abroad, so that these ladies (more important than queens) might be suitably set, and their memories properly perpetuated. The more fickle the king the greater the demand for new and wonderful things with which to launch and maintain the new favorite. All hangers-on and aspirants for the next vacant position strove to outdo one another in their emulation of whoever was in favor.

The period of Louis XIV, the most grand, formal, pre-



THE NATIONAL QUALITIES OF PLAYFULNESS, QUAINTESS WITH NATURALNESS, AND EIGHT-EENTH-CENTURY REFINEMENT, APPEAL IN THIS ITALIAN INTERPRETATION OF THE STYLE OF LOUIS XV; A PAINTED CABINET, OLD YELLOW BACKGROUND WITH DULL RED AND GREEN NATURALISTIC MOTIFS COMBINED WITH ROCAILLE.



SEE HOW CLASSIC LINE AND PROPORTION AND THE CLASSIC QUALITIES OF SIMPLICITY AND RESTRAINT MAKE A LOUIS XVI CABINET A JOY.

tentious, hypocritical, and theatrical of all European periods, was centered around Versailles, and the building, furnishing, and decorating of this palace and of its gardens brought to a climax this almost more than humanly grandiose display. For some years the builders of theaters and "first-class hotels" in America betook themselves to Versailles to get material with which properly to express our rapidly growing affluence. The theaters and hotel dining-rooms of twenty-five years ago are the result, loaded with badly proportioned semi-classic moldings, grotesque mask faces, fat cupids, overfed-looking fruits, swags of flowers, human and inhuman bodies, all heaped and massed, well gilded and applied so long as they would stick on. Then all was hung in heavy plush or velvet and looped with the largest cords obtainable, the furniture being upholstered in the same material. We have given up this type of disgusting vulgarity almost entirely, be it said to our credit, but the scars of its influence are by no means gone, nor will they vanish during this generation.

In the period of Louis XV hypocrisy gave way to honest abandon, formality to unbridled license, grandeur to intimate personal display, pretentiousness to subtle sensuousness, and theatrical effect to the natural expression of the innermost recesses of a consciousness living only to be filled with the thrill of new sensations through the appetites, accompanied by such mental sharpness and wit as would contribute to this end. It was the age in which social conversation reached its highest point of cultivation. The perfection of woman as an artificial product mentally and physically was worked out as completely as has ever been done.

The art was the reflection of the social order simply. It is distinguished by its smaller scale, greater subtlety,

and in decoration, the entire absence of classic motifs, the substitution of curved-line structure for straight, an occult balance instead of the bi-symmetric arrangement of Louis XIV, and an abandon to variety in naturalistic motifs, combined with endless forms of the rocaille, or shell motif, which is the real basis of the decorative idea of this period. In this period the most subtle of color schemes combined hitherto undeveloped tones in hue and intensity. In a word, it was the period of the least classic influence and of the most complete surrender to that form of humanism which has for its object the subtlest expression of the pleasures of the senses, even making intellectual attainments all contribute to this end. By the death of Madame de Pompadour and the accession of Du Barry it had run its course, and society was already busy trying to revive in some measure the classic idea, which during the next period was striving for complete mastery over the new form of humanism which was espoused by Marie Antoinette and her court. This was easier of accomplishment, considering the little influence Du Barry had at the beginning of her reign, the devotion of the leading architects to the classic idea, and the fact that somehow it became fashionable to despise the established style and to ape the classic. This last is enough of itself to direct the trend of public expression be it toward ever so radical a change.

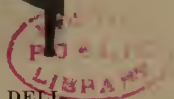
Thus it was that the period called Louis XVI, which in reality should be named the New Classic style, was developed. Structure became not only more important, but dominant. Structural unity was again established, giving equilibrium to design. Curved-line structure was replaced with straight and the law of gravitation was again satisfied.



UNITY OF ARCHITECTURAL QUALITIES WITH THE SAME QUALITIES IN CLOTHES AND ENSEMBLE HERE GIVES A REAL LOUIS XV FEELING. THE APPEAL IS *FELT* RATHER THAN COMPREHENDED.



THE PERIOD OF HEPPLEWHITE, DISTINGUISHED BY DELICATE AND REFINED ELEGANCE, SURELY NEEDS NO MORE THAN CHAIRS TO MAKE ITS TYPE APPEAL FELT.



Ornament of the rocaille kind gave way before classic motifs; luscious, sensuous naturalistic motifs to pretty, rather formal-looking, little representations of nature without the appetite appeal. Pastoral and fairy scenes were accepted instead of pictures whose main idea was to "start something" by a direct appeal to the senses.

Bi-symmetric arrangement was nearly universal, further stabilizing appearance, giving to it a certain quality of quaintness almost *prim* at times. Movements were less erratic and emphasis was placed with quite a different thought in mind, and so it was that the classic ideal was made to dominate.

But right here is the most important lesson of all in period study. The last century of French court life had hardly fitted French minds to embrace and express the pure mind ideals of classic Greece. The embrace was sincere, but because of mental obstructions, impossible of full realization. The result was sometimes stilted, always a little affected, dainty, and feminine, but was in fact a miniature of the classic, dictated mostly by women whose vanity and love of feminine display added bow-knots, garlands, horns of plenty, love birds, and the like to the classic concept. From this source comes the feeling of frivolity, daintiness, and similar qualities so often associated with this style; however, the motifs are suited in a restrained way to express the qualities of cosmetics and other face make-ups, lingerie, perfumes, fans, and accessories of the boudoir so dear to the eternal feminine. The more subtle Rocaille motifs, sensuous cupids (with flowers, fruits, and birds no less so), and landscapes dripping with appetite suggestion, of the Louis XV period, have their place in clever advertising also, but when out of their place they are (excepting the Gothic)

the most irrelevant, as well as the most ridiculous, of all decorative ideas, and this is meant in its broadest sense even to include the style and size of type used to express the ideas and the general arrangement of the layout.

The period of destruction in France called the Revolution, and of semi-reconstruction called the Directoire, we need not discuss here; the general feeling or spirit of each is easily imagined, should need for them appear.

The Empire, however, from 1804 to 1814 (and in reflected form some years afterward), furnishes us with another interesting type. To form a conception of the atmosphere, feeling, or spirit of this epoch means recalling some things that had passed, adding some very foreign ideas, and interpreting them through the person and court of Napoleon the First, whose particular qualities were emphatically stamped upon every field of art during his reign.

In the first place the hated ideas and ideals of the Valois and the Bourbons were destroyed in so far as this was possible by the Revolution, and with them the most important of the motifs which expressed these ideals. All of them were sadly in disrepute.

In the second place, the Empire was the personality of Napoleon, as he sought to have expressed his new ideas of world empire through a new interpretation of the Roman Empire of the early centuries. Naturally, Roman motifs done over formed the basis of decoration; the laurel wreath, the acanthus treated by various methods, crossed spears, a stiff and formal anthemion elongated and built on to his initial "N," and similar motifs being most prominent. He immortalized mahogany as a sacred wood, along with Queen Anne and Chippendale, both reflecting their abominations in the United States.



CHAIRS, NO LESS THAN HOUSES, CLOTHES, OR ADVERTISING DISPLAY, HAVE PERSONALITIES THROUGH WHICH THEY APPEAL FOR INTEREST, SYMPATHY, AND SUPPORT. A CHIPPENDALE DESIGN, EXPRESSING THE IDEA AT ITS BEST.



THE SAME IDEA AS THAT EXPRESSED IN THE LAST ILLUSTRATION; AN APPEAL MADE BY USING SOMEBODY ELSE'S LEGS INSTEAD OF ITS OWN. QUEER, AND CALCULATED TO EXCITE MIRTH OR PITY, NOT A DESIRE TO POSSESS.

The third important fact is the acceptance of motifs from the countries where Napoleon made his first great conquests. Of the Roman from Italy we have spoken. The Egyptian Sphinx, lotus, scarab, and winged globe, with an occasional Syrian motif, are also found. All these (usually in gilt) were applied to things prominently, in a dictatorial manner, and were quite in keeping with the situation they represented. The effect was almost always (unless interpreted by a person with a dominating æsthetic quality) severe, formal, stiff, didactic, heavy, obvious, and at times brazen or defiant.

This epoch (excepting only the present one, 1920-21) was the one in which women wore the least clothes, the thinnest ones, and the most amazingly distributed; high waistlines, transparent materials very décolleté, with other particulars worth knowing when one is advertising a revival of the fashions of the Empire in clothes, furniture, or other matters.

The Empire may be said to be the last of the French styles that have sufficient merit to be of service in this connection. Those of Louis Philippe, Napoleon II, and the Republic were centers of fashion for America and England, but that is not to our credit or to theirs.

It is not unusual to hear it said that "there is no such thing as British art outside of literature and eighteenth-century architecture." That is not so. There is a distinct Irish art, which, however, has had no considerable influence on other lands. A Scottish art there is and a very decided English art. Its periods are strongly marked and its national characteristics are those belonging to the fields of function and perfect workmanship, rather than to æsthetic quality. In this fact lies their interest and their value to us, since the term art

must forever include matters of use as well as of appearance.

Humanism found its way into England through the court of Henry VIII. The practical, rugged, domestic English mind, made more so because of its geographical isolation, its trying climate, and its early democratic ideals, received little impetus from this movement. Henry VIII sensed its possibilities in domestic relations and made the most of it. Commercial interests then, as now, trafficked in art objects from Italy and these found their way into the palaces; but, unlike the court of Francis I, national ideals (except for the centralization of power) were not much changed, and no great art feeling is apparent. The old English house illustrates this well. It is picturesque, romantic, rambling, and without form—in the sense of classic ideals—an expression English, indeed, but partaking in no sense of the Renaissance in spirit or in form. We associate the qualities that are expressed and also those of Old English script with this period.

We must just mention here (for the student) the Elizabethan period, crystallized during the last half of the sixteenth century; this was the first real English period (influenced by Germany and Flanders in decorative art instead of by Italy and France) that has left an imperishable record in another field—*viz.*, literature. This, no doubt, is England's Renaissance expression, and is too large a subject more than just to recall.

For the visual arts, they were haughty, pompous, imperious, heavy, and most ungainly in proportion; decorations were no better, being largely of Italian origin, modified and executed by German and Flemish workmen.



THE CHEAP, THOUGH BLATANT AND OSTENTATIOUS APPEAL TO ONE'S LOVE OF SHOW AND LACK OF TASTE IS AS CLEARLY EVIDENT IN THE DRESS OF FRANCE'S MOST BAROQUE QUEEN OF THE SEVENTEENTH CENTURY AS IT IS IN THE PRECEDING ILLUSTRATION, OR IN SOME OF OUR TWENTIETH-CENTURY MANIFESTATIONS.

In a word, the Jacobean period is the natural English expression of early Puritanism, but in its struggles, both for formulation and expression, it encountered two very formidable foes, each of which influenced thought and therefore modified expression. The more important of these was the religious question. The feud between the Roman Church and the Established one was by no means settled, notwithstanding Elizabeth's successful tyranny. With the advent of the Stuarts the question was opened and a third party (the Puritans, or dissenters) entered the arena openly.

James I, more Scotch than English, more pugnacious than diplomatic, more boorish than artistic, must be comprehended before the spirit of the so-called art of his reign may be understood. Charles I, always more French than English in taste, did nothing to help crystallize the Puritan style, but a study of the period furnishes much interesting art of a mode half English, half French, with some touches of Italian and Flemish influence, expressing often considerable taste, but no natural English style.

By the end of Cromwell and the Commonwealth the clearest, most austere, most barren, most frugal, and most inartistic phase was reached, and as has been said before, these qualities are inherent in our early inheritance and in our revival of the Jacobean styles in housefurnishing, which were not followed for their æsthetic quality nor for their comfort surely. Probably their sentiment and cheapness counted, as well as their dignity and possibly good technic.

The story of Charles II and James II is only another chapter in the destruction of Puritanism, the mixing of French styles, and the attempt to return to an art admitting the possibility of the æsthetic quality as desirable, if

not essential. The result is not thrilling, if it is illuminating.

Of the source and influence of the period of Queen Anne we have already briefly spoken. It was somewhat Dutch, felt often Scotch, tolerated the French, and attempted to be English. It is extremely difficult in so limited a space to make its qualities clear.

With the coming of the Georges began in reality the eighteenth-century classic revival in England, as it began with Louis XV in France, although it was only in architecture that it manifested itself until about the time of the accession of Louis XVI in 1774.

It was mainly in architecture, furniture, and small decorative art objects that the eighteenth-century classic was expressed in England, and in these fields it is the direct ancestor of our Colonial styles. In fact, much of our Colonial was made in England and brought to the States, and a good part of the rest of it was a direct copy in so far as materials, workmen, and taste made it possible.

In sensing either the atmosphere of the Georgian in England, or the Colonial in the States, one must first know the people, their ideals, their habits, and their practices; then one must understand the ideals of classicism and what qualities of classicism were adopted and adapted to express the general state of mind. By becoming somewhat acquainted with Colonial things then, one is able to analyze them for their qualities and to express them in suitable symbols, to create the same spirit in the minds of those who form the audience to which the advertising is addressed.

Of course it is not assumed that so brief a statement concerning period art can do more than suggest the manner in which a period may be studied, the essential



THE ESSENTIAL QUALITY APPEAL OF THE EMPIRE PERIOD STYLE IS NOT LOST, ALTHOUGH THE PERSONAL INTERPRETATION OF PAULINE BONAPARTE ADDS THE CHARM WHICH PERSONALITY ALWAYS GIVES TO AN ART EXPRESSION.

HISTORIC PERIODS ANALYZED AND APPLIED

relations between the ideals of the epoch and its expression, the characteristics of the dominating minds of the time, and their relation to ideals and to art, with such suggestions as to the high lights of some important periods as are necessary for any understanding of the subject at all. If this is accomplished further study will follow any interest that may have been created.

Two things are certain in this connection: atmosphere cannot be created in advertising out of nothing to create with, and there is no earthly way to get the material to create with but to go after it in this manner.

THE USE AND ABUSE OF ILLUSTRATION

OBVIOUSLY some ideas are better expressed in picture form than they can be in words. Better expressed means not only more clearly, graphically, dramatically, and forcefully, but more agreeably and more subtly, for all these qualities are essential to the most effective kind of advertising display.

Granting all this to be true, however, does not by any means imply that all ideas must be illustrated, that all pictures are good, or that all so-called "commercial art" is either worthy of the name, fit to illustrate anything, or capable of arousing anything but repugnance or pity in the mind of any observer—repugnance because of its quality, and pity both for the one who made it and for the one who was hoodooed into accepting it.

The questions immediately arise—what ideas are best expressed in pictorial mode, what types of picture forms are best suited to express ideas in the manner in which advertising men must use them, and which of these forms or styles is practical from the standpoint both of cost and of possible reproduction?

These are all vital matters, but there is no short method by which illustrative material may be so catalogued as adequately to answer these queries. Like all other language symbols, one must begin at the beginning or with the alphabet before spelling words, with words before sentences, and so on.

ROLLS-ROYCE



AN OPEN PHANTOM MODEL
COMPLETELY EQUIPPED \$4,950

An Interesting Description of
the Chassis will be mailed
upon application, with Color
Engravings of Models, and any
General Information desired

	New York
	Boston
	Chicago
	Springfield

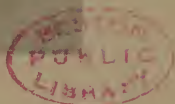
BRANCHES

785 Fifth Avenue

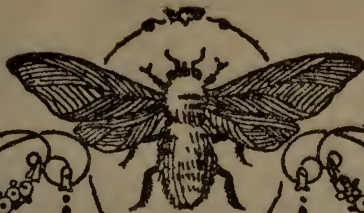
19 Congress Street

900 Michigan Avenue

Works & Executive Offices



INDISPUTABLE DISTINCTION, NOT ONLY OF ILLUSTRATION, BUT OF
COPY AND ARRANGEMENT, IS SHOWN HERE. INTEREST WILL BE
FOUND IN CONCEIVING THE FIRST PARAGRAPH OF COPY TO BE RAISED
AS INDICATED, AND THE SECOND PARAGRAPH TO BE MOVED TO THE
LEFT, TO RESTORE A VERTICAL BALANCE.



Busy Bee CANDIES

Saturday's Sunday Special

Assorted Chocolates

This special package contains Orange, Cocoanut, Belmonts and Maple Walnut Cream Chocolates, also Milk Chocolate Marshmallows and Milk Chocolate Crisp Bar.

Saturday Only, 50c a Pound

Packed in one and two pound boxes.

BAKED FOR YOU

Layer Cakes, Tea Cakes, Pies, Stollens, Coffee Cakes, Doughnuts, etc., that are "deliciously different." Why Bake at Home?

Busy Bee Tea Rooms

417 NORTH SEVENTH ST.
GOOD FOOD PROPERLY PREPARED
UNEXCELLED SERVICE.

"NO CANDIES
LIKE
BUSY BEE
CANDIES"



ILLUSTRATION RELEVANT TO NAME "BEE," WHICH NEEDS NO ILLUSTRATION. IRRELEVANT TO CANDY QUALITIES. REST OF ILLUSTRATIONS AND BORDER SUPERFLUOUS.

The first essential of every efficient illustration is that it should be relevant to the idea which it is supposed to express or to reinforce; that is, it must arouse in the mind of the observer only the idea the illustrator wishes his audience to get, or such ideas as are directly related to it. The average maker of commercial illustrations who "makes up sketches" of pretty, soft women, pots of baked beans associated with an unattractive gas stove, a sylvan nook with a brook and pink sky, a "classy car" with a non-classy load, and the like, only takes a chance on its illustrating *any* idea, much less one that has a definite selling value. He cannot think, were he able to, of the agreeableness or artistic quality of the thing, for he is generally under the impression that "commercial stuff" has to be "rotten" to be practical. This last is not his fault; it is the defense the "trade" has been putting up when a decent thing was presented to them. "It's too highbrow," or "it isn't snappy enough," meaning it isn't crude enough, or "it's impracticable, it won't work out"; or they imagine they have seen something somewhere that is in some remote way similar to it. That ends it, no matter how good it is. Advertisers more than any other men seem to think that if a good thing has been done, if people liked it and fell for it, that is a sufficient reason why such a thing or anything similar to or suggested by it must never more be seen. Judged by other things in life, this is an error.

Sylvan nooks are irrelevant when prairies are to be featured; showy cars with cheap occupants make no appeal to people of taste with some slight degree of modesty; kitchens, gas stoves, and well-browned baked beans are not enticing to everybody. Some people prefer to take some things for granted rather than to be given the de-

tails too intimately. Soft, pretty, insipid-looking females do not make their most direct appeal to the intellect, common sense or spiritual consciousness, nor do they incline one toward any ideas or commodities associated with these faculties. Certainly the first test of illustration is *relevancy*.

Relevancy may be considered from two points of view: one, as to its intent or fact, and one as to its spirit or truth. These are two very different things.

Painting in the sense we think of it had its origin in the period when the European mind was changing from the Gothic to the Renaissance ideal. One of the favorite subjects for centuries was the Madonna, the embodiment not only of earthly virtues, but spiritual ones as well. To convey the highest possible truth and feeling of a purely spiritual ideal, unhampered (in so far as it was possible) by material forms or suggestions, was the message of the Madonna. So long as the painter could create a mental image of such a spiritual concept, and had sufficient technique, he could paint such an ideal.

Gradually as the Renaissance advanced—*i.e.* the ideas and ideals of humanism, in varying degrees of appetite suggestion, took definite form and became mixed with the old ideal—the Madonnas changed from spiritual beings striving to stir that quality in the human mind, and became pretty, sentimental, girlish, companionable, haughty, sex-suggesting, etc., as the public mind was keyed and as the painter was wont to think and to act. They were still labeled Madonna, wore Madonna clothes, posed as was thought to befit such an ideal, were grouped with sagacious looking saints and simpering angels, the whole gorgeously set; and yet though the intent or fact was present in the mind and desired expression,

Young's Mats

NONE BETTER MADE

A Derby Inauguration

The new derbies now shown by Young mark the auspicious inauguration of a stylish Spring. The *prices* presage an administration of gratifying economy.

Derbies, \$3 and \$8

169 Broadway	849 Broadway	1361 Broadway
231 Broadway	903 Broadway	1458 Broadway
603 Broadway	1197 Broadway	
	610 W. 181st Street	
	2823 Third Avenue, So. of 149th St.	

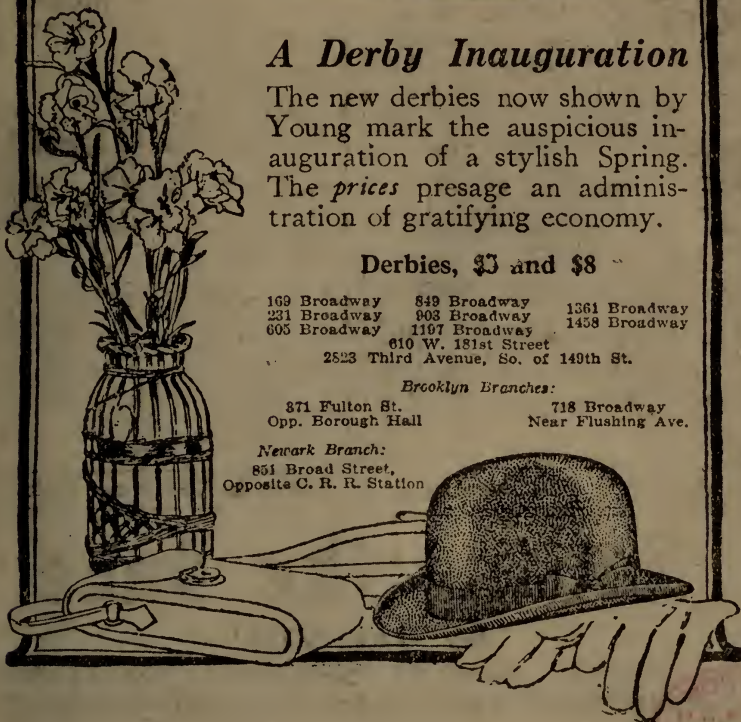
Brooklyn Branches:

371 Fulton St.
Opp. Borough Hall

718 Broadway
Near Flushing Ave.

Newark Branch:

851 Broad Street,
Opposite C. R. R. Station



BAD FORM; FLOWERS IRRELEVANT AND DISTRACTING; CHEAP ASSOCIATIONS.



Furs

RICH IN ITS SUPERB
LUSTRE, LUXURIOUS IN
ITS COMFORTABLE
WARMTH AND SUMPTU-
OUS IN ITS MAGNIFICENT
STYLING IS THIS CHIC
36-INCH FLARE-BACK
HUDSON SEAL COAT,
WHICH CAN BE WORN
WITH OR WITHOUT BELT.

395.⁰⁰

RUSSEK'S
FIFTH AVENUE

Write for Style Portfolio
of Russek Furs.



ASTOUNDING CLAIMS IN COPY OVER-
DONE, BORDER NOT AT ALL SUGGES-
TIVE, WITH APPEAL TO LEGS ONLY.

the spirit, truth, the very life of the thing was not; for it was not in the one who created it, therefore it could not appear in his works, and, not being in the works, no amount of labels or other devices could cause it to stir the soul or call up a spiritual picture in the mind of him to whom the message was given.

If this seems irrelevant to advertising, it is not so. In the first place people still gradually become exactly what they constantly think about; in the second place it is just as necessary now as it ever was that pictures of things should have a spirit or an atmosphere, not one of spiritual perfection, but one of something or other; in the third place, if the maker of an illustration has no power to create the mental picture of what is to be expressed, he can never create a material one; and in the fourth place, I, as an audience, can respond to just as much as I myself have of the spirit which the picture contains, no more.

Now, the fact is that there are more people in our public who both understand and feel than we are wont to suppose, partly because some advertising specialists are no longer normal, for they wouldn't be specialists if they were, and partly because we nearly always under-rate public intelligence.

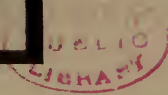
Let illustrations not only be relevant to the intent, then, but let them be so conceived that they will create the atmosphere necessary to their efficiency. This is precisely the same situation as that of ornament. A classic suggestion is not given by a deformed classic egg and dart simply, but by the perfect proportion of whatever is used, be it egg and dart or blank space and type matter.

From the point of view of method of attack there is no doubt that the first thing to be considered is exactly what is to be illustrated. To select from a story the

one or two situations the illustration of which will add most to the story's value, supplements in the most perfect way any lack of clearness, force, or dramatic quality in the text, and through all this lends interest to and increases the power of the story itself. Selection itself is an art. Any failure to choose wisely is a waste from every point of view.

This is precisely what must be done by the "commercial artist." It is the cart before the horse to "draw something" and take it to one house after another to see if there is any commodity having real or imaginary qualities, some one of which seems to be expressed in the drawing. Nine chances in ten there are a dozen other qualities—unnecessary, irrelevant, and often nullifying. There are several chances out of ten that the man who buys may not be immune to suggestion by some of these unnecessary qualities, and he may, in consequence, select badly, but there are ten chances in ten that he has not sufficient knowledge of the art quality to recognize it when he sees it. There is but one best way—know the idea to be advertised fully before attempting to create a picture about it, analyze it for its qualities, select (with counsel) the qualities that distinguish it from other products of its kind, and such ones as are most desirable assets. These are the elements to be arranged in a picture message, in sequence of their importance and in such manner that they will deliver the goods, the advertiser remembering that one hasn't to tell all he knows at once. It is a general fault, this trying to put so much into one message that nothing is clear, important, or attractive; lacking these three qualities, the illustration is also useless.

A face powder warranted not to rub off on a coat

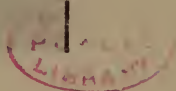


A CLEVER METHOD OF CENTRALIZING ATTENTION
THROUGH ELIMINATION AND SUBORDINATION.

McALPIN'S



Long White
Kid Gloves
\$3.95



GOOD DISPLAY OF FACTS WITH ILLUSTRATION IN SUITABLE PROPORTION TO COPY. WELL BALANCED EXCEPT PRICE PLACING.

sleeve, baked beans that cannot, because of their preparation, give indigestion, or a washing soda incapable of rotting clothes, may be sold at any price, put up in almost any way, so all-important are these qualities to the purchaser. There is, however, no reason why a fair price or an attractive container may not also, in their proper sequence, make their due appeal.

Having decided precisely what qualities are to be featured and in what order of importance, the second step is the mental concept, or the visualization of the picture that best expresses the message to be conveyed. This is the business of an artist. It takes more than cold facts, more than a mind that analyzes and logically arranges the fact qualities in a perfect sequence. It requires an imagination not entirely put to sleep with overdoses of reasoning, of mechanically calculating and physically handling dollars and cents.

More than this, it requires intuition or power to sense (without always objectifying) human possibilities, and the natural reactions of different types of people, with a sympathetic recognition of the relation between the message and the audience one proposes to reach. These things are not intellectual; they are of the emotional nature quickened by being of a refined fiber. This is being artistic from the point of view of harmony or beauty, and not every buyer of "commercial art" is fully qualified either by birth or by practice to decide these matters, any more than every "commercial artist" is born a good sales manager or a practical accountant.

When the artist has conceived the picture (mind you, I said artist, not "commercial draughtsman") he sets about to find exactly in what symbols, color, composition, form, line, and texture he will express himself.

There is as much difference in colors as in people. Some men are hard, raw, loud, or blatant; so are some reds and greens. Some women are soft, dainty, fascinating, others are aggressive, brazen, and terrifying; so are some blues and purples. Evidently all do not recognize these qualities in people or they would behave differently. What wonder they do not recognize them in color?

Confusion, stinginess, poor judgment, or abruptness may be indicated by choice and arrangement of spaces, type, and other symbols, as well as by human performance. It takes an artist, a real one, to select the symbols and arrange them so that they represent perfectly the mind picture of the message to be conveyed.

But the most disconcerting thing is encountered when one has carefully studied a situation, clearly visualized the message, expressed it in symbols fully representing the qualities that are to be featured, and then sees it reproduced, say, in color. Gone are the fascination, the allurements; even the baldest facts are no more. Blues have gone purple, soft greens become as the color of a newly painted country window blind, yellow looks muddy, and nobody but Mephistopheles could have conceived such a red. Then one is told he's not practical, he should know what will reproduce, etc. Happily there is honest endeavor on the part of those who make inks to approach other pigment conditions. Indeed, the mechanics who reproduce color harken anon to some loud clamor for the discovery of a process "less mechanical" in its results. Be it known that this will appear only when those who reproduce color know and feel as much of its possible quality differences as other people do. How else will they know whether quality is there or not? Color appreciation requires much and careful study,

104

of Furniture at Exactly Half Price

BEGINNING TODAY

This extraordinary offer follows our usual custom of closing the February Sale with "Half-Price Days," but greatly exceeds any previous offer in volume, variety and value.

In addition to the odd pieces, broken suites and pieces not to be re-ordered which we always offer in the Half-Price closing days of the February Sale, this year we include 515 matched suites for the various rooms, complete in every sense, among the best designs we have on our floors.

All from our regular stocks — WANAMAKER furniture, made by some of the best wood-workers and cabinet-makers of America.

119 Matched Suites for the dining-room

Now \$373 to \$1,049.
Were \$746 to \$2,098.

Ten-piece suites, mostly (a few 6-piece), in mahogany or walnut, in a variety of Period designs.

203 Matched Suites for the bedroom

Now \$80 to \$4,675.
Were \$160 to \$9,350.

2, 3, 4, 5, 6 and up to 20 piece suites, in walnut, mahogany and enamel, in the various Period designs.

169 Matched Suites for living-room

Now \$75 to \$996.
Were \$194 to \$1,992.

2 and 3 piece suites, all-over upholstered or with seats and



WHEN MIXED OBJECTS IN LARGE VARIETIES ARE NECESSARY, GROUPING WHEN WELL SCALED AND ARRANGED LIKE THIS IS APPEALING.



\$275 Karpen Special Suite
3 Pieces, Upholstered in Tapestry

\$197.00

Sofa is 85 inches long, arm chair and wing chair are deep and roomy. All-hair Karpenesque removable spring cushion seats. Outside backs are covered in material to match. Your choice of attractive tapestries.

The Koch Plan of Deferred Payments

is conceded to be the only Extended-Payment System
 now in successful operation in any department store.

ILLUSTRATION OUT OF SCALE TO COPY OR TO ITS IMPORTANCE.
 TREATMENT STUFFY.

like other worth-while things, not wholly from the standpoint of intellectual and scientific investigation, either. It must be felt also.

As we said at the outset, illustrations of any sort to be 100 per cent efficient must be clear, graphic, dramatic, forceful, somewhat subtle, and artistically satisfying, at least in some measure, in order to be pleasing or agreeable even to the least sensitive of modern humans. While it is not easy to separate one of these qualities from the other, it is possible to see some things that contribute to this general end, besides the matter of relevancy, which has already been treated, at least in part.

Illustrations may be classified first as relevant and irrelevant, then as realistic and suggestive. The aim of the realistic illustration is to express the message in so real and complete a way as to lead the audience to follow exactly the line of thought laid down by the picture; to respond exactly *when* and *as* the illustration prescribes, without individual imagination or initiative. This kind of thing is familiar in the older schools of stage business where the audience follows every harrowing detail of a tormented life, sharing the emotional agonies of the hero and heroine in the full knowledge that the final curtain drops on their entrance either into eternal bliss or the other thing. Anyway, it is not up to him to worry. It's settled, and he will wade through every detail with those who are personally concerned. Such is much of the "commercial street-car stuff" and the like. Pastry flour striving every step, from sowing the wheat to digesting the pie. Touring cars in which not only every detail of construction is pictured, but as much about the people in it as can be worked out without a transparent car body, and enough landscape and other diversions for an eve-

ning's entertainment—besides, the car is in rapid motion, all dust left miles behind.

There are those, however, who do not care to have every detail made important and otherwise realistically acted before them. They prefer to have essentials, high spots clearly and interestingly shown, with all else either treated indifferently or not at all, leaving it to the individual imagination to supply only such details of realism as are essential and agreeable in arriving at a conclusion. There is much harping on the immorality of modern dress, for example. It is a mistake. The realism of present nakedness leaves nothing to the imagination, destroys illusions, exposes (generally) unspeakable ugliness, and creates nothing less than immoral states. In fact, it closes the chapter, having defeated its purpose by its realistic exposition.

So it is with advertising illustrations. Only necessary points are to be realistically treated, all else being matters of suggestion only. A landscape, the car, the people, may all be so done as to suggest agreeably the country, cool and verdant, a car of unassailable smartness and comfort, people of refinement and taste, though nothing is featured but the hats of the ladies, the tires of the wheels, or the character of the chauffeur.

It is plain that pictures that suggest through realistic expression of important facts only contribute to the quality of *clearness* by eliminating non-essentials; to *subtlety* by leaving something to the imagination; to *forcefulness* by concentrating on important things; and to the graphic quality by giving simplicity and strength to the message expressed.

Illustrations may further be classified as naturalistic and decorative in their treatment; this also contributes



***F**ROM elbow-hem to double finger-tip, every silken inch of even the longest Van Raalte Gloves radiates a message of style perfection with cleverness of cut. And, of course, they're made of dependable, durable fabrics; double-tipped for double wear.*

VAN RAALTE



OF TWO IDEAS—GLOVES AND BEADS—BEADS WIN.

Young's Hats

NONE BETTER MADE



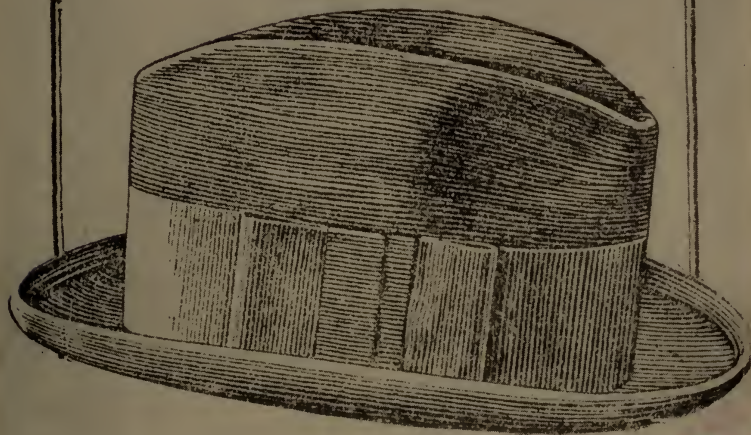
YOUNG'S factory makes hats to order for the well-groomed men of Manhattan.

The selection of a shape that really becomes you is assured by the assistance of a staff trained in fitting the hat to the man—and not vice versa.

169 Broadway	849 B'way	1361 Broadway
231 Broadway	903 B'way	1358 Broadway
605 Broadway	1197 B'way	610 W. 181st St.
2823 Third Ave., So. of 149th St.		

Brooklyn Stores:

371 Fulton St.	718 Broadway
Opp. Borough Hall	Nr. Flushing Ave.
Newark Store: 851 Broad Street	



WHICH HAT ILLUSTRATION HAS THE STRONGER APPEAL TO SENSE AND TASTE? THEN WHICH SHOULD BE ELIMINATED?

Lord & Taylor



ful Examples Of The Finer Models In Our Large Collection

he New Spring Sty

PERALI
LIBRARY

RATHER UNINTERESTING CLOTHES, WELL FEATURED IN HARMONY
WITH TYPE, STYLE, AND ACCESSORY FORMS.

directly to the quality of the picture and therefore to the appeal to the mind.

The naturalistic treatment aims to give to the objects treated as exact a representation of the thing pictured as it is possible to obtain. It tries to make paint look like flesh, ink like fruit, canvas like meat, and paper like silk. This, being humanly impossible, results at best only in an imitation, and so far as reproduction in color is concerned, a ludicrous one generally at that. Besides art is not imitation; it is creation through adaptation or suggestion. The more naturalistically imitated an article is, the lower the form of art and the lower the type of intelligence required to interpret it. Few need in one day to have a whole house fall on them to know a brick has hit them; not everybody is particularly interested in seeing every piece of grain in the wood of a \$5.98 ice chest naturalistically shown.

Must every scale on a fish be worked out to convince the ordinary man that the object is a fish or that it has scales? The depicting of every blade of grass in a meadow adds nothing to one's pleasure in the thought of a green field, nor does every detail of most human beings contribute greatly to their allurements. Suggestion and interpretation rather than imitation should be the test, excepting where there is a vital reason for calling attention to a detail, rather than to its relation to the whole.

Decorative treatment seeks (after selecting these symbols which are to make up the picture) to arrange both objects and blank spaces in shapes, sizes, color, and line in such a way that the result shall make its appeal through its decorative quality first—*i.e.* it shall arouse the æsthetic sense and interest, and hold the attention through this process more than through reason or scien-

tific planning. This implies a strict application of the principles of color harmony and of arrangement, and generally, the treatment in flat decorative tones instead of what is called highly pictorial treatment, although even this may be done in a decorative way. If the pictures, their frames, the furniture, the window hangings, and the art objects on the chimney-piece are all in harmony with the walls and the woodwork of a side wall (in their forms, colors, and placement), then a decorative picture results. If not, facts of each object may be seen and reasoned about, but scarcely with the same pleasure or permanent profit. The same thing obtains in pictures illustrating these things as with the objects themselves.

Decorative treatment gives atmosphere, clearness through elimination, is more subtle in its arrangement, more pleasingly dramatic, and has the all-important advantage of being much less costly to reproduce because of its simpler forms, colors, and lines.

We may say in calling attention to the most vital matters concerning this kind of symbol used in advertising that the following cautions are to be observed even in the simplest problems:

First, be certain that an illustration illustrates, and exactly *what* it illustrates. At the same time look to it that it doesn't contain something either in fact or suggestion entirely nullifying the main issue.

Second, it must not only express *clearly* the facts to be conveyed, but it must do so in a way that is calculated to stimulate the *normal mind* to react as the illustrator desires. This means also with force, but not with arrogant insolence; with subtle suggestive persuasion rather than with dry reasoning and facts. People don't *think* much, they *feel* some, but for the most part they *imitate*.

The Accents of a Costume

YOUR hat, your dress, your wrap, your shoes, they're all a matter of taste—your taste; but in the accessories the fascinating matter of personality begins.

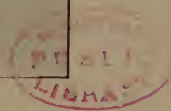
Some personalities take a gleam of fire-light through an amber pendant; others show best through a Chantilly lace fan; another glitters in every line of a gold and black enamel cigarette case with a pearl tassel. Couldn't you read a woman's character by the trifles on her dressing table? . . . Are you quaint and charming? Are you daring and ultra-modern? Are you so individual that you just avoid being "arty?" Then—show it in the accessories you choose!

The fluff of lace sachets, the sparkle of platinum-set, diamond-circled cuff pins, the curl of an ostrich and peacock feather fan on a carved ivory stick, the very French perfume that you would get a whiff of if you were having tea at the Pré-Catelan at this moment, they are all shut up between the covers of—

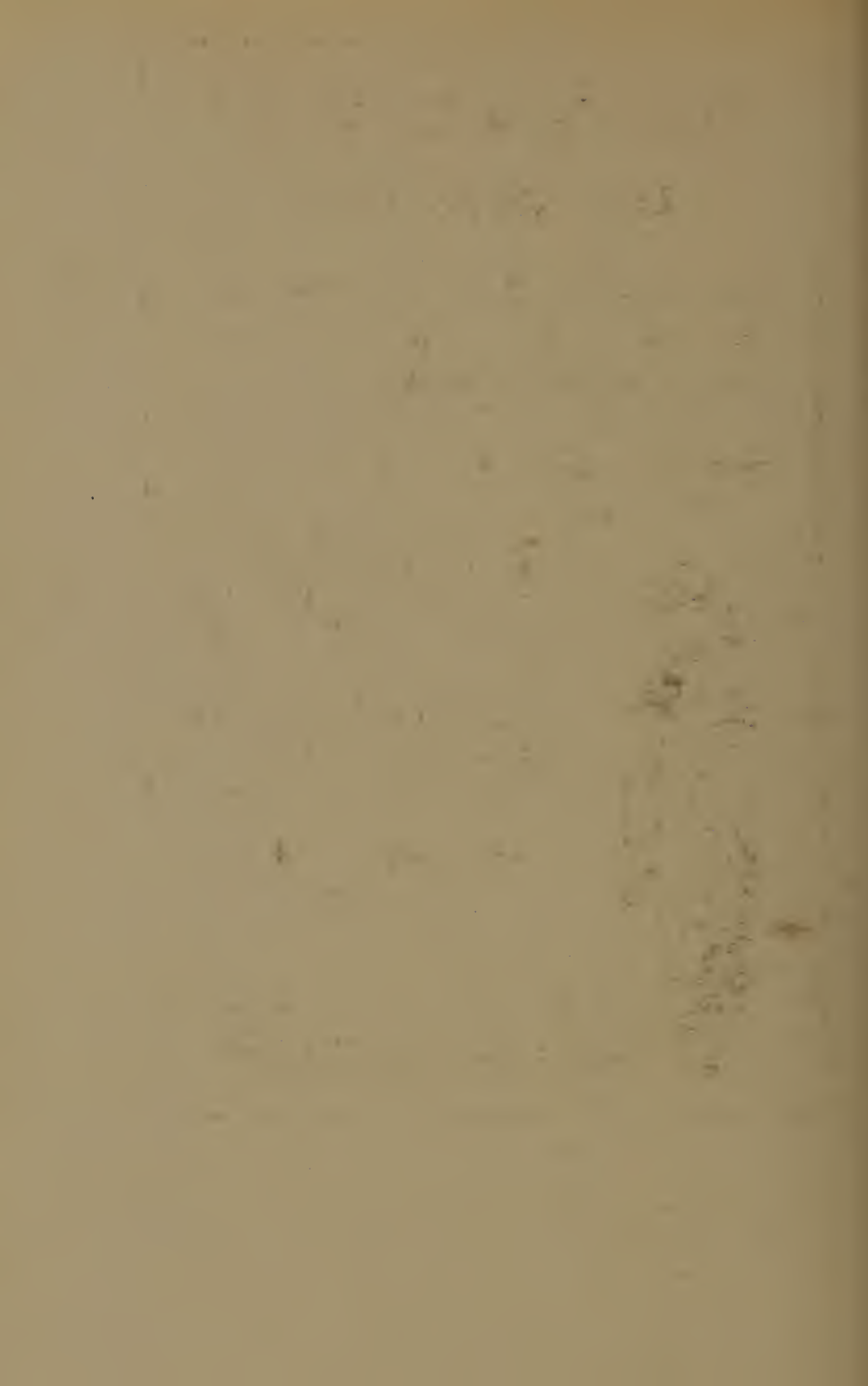


Whether it's jade and seed pearls, or amber swinging in a gold circle, or black enamel and diamonds every woman loves to dangle a bit of personality at the end of a cord

The Christmas Gifts number of VOGUE



ORIGINALITY AND DISTINCTIVENESS PICTURED IN KIND OF ILLUSTRATION, ITS TREATMENT, AND IN THE BALANCE OF MATERIAL WITH BLANK-SPACE ALLOTMENT.



"You Can't Go Wrong On Either Tire"

That's what we tell our customers when they ask us which type of Goodyear Clincher is the best tire buy.

Sizes 30x3 and 31x4 aso.



Either tire is a real tire buy. So it's just a matter of how much you want to pay. You'll sure get your money's worth from either.

We've got your size—with a Regular or Heavy Tourist Tube to match—just when you want it.

**Greensboro Motor
Car Co.**

AN UGLY THING SO TREATED AND SO ARRANGED AS TO MAKE
A PLEASANT APPEAL THROUGH ITS DECORATIVE QUALITY.

*"Old Top, you'd better
tell your Governor
about this Sale!"*

World's Greatest
Tailoring Sale

\$30



The Sale you've waited for

*Finest custom-tailor woolens—
Special purchases from overstocked mills—offered
to you at less than weaver's cost*

PUBLIC
LIBRARY

POSSIBLY SO FOR THE OLD AND CHILDLESS, BUT NOT FOR THE YOUNG
AND HOPEFUL, OR FOR ONE WHO WEARS CLOTHES.

Third, there must be human appeal, but the great difficulty is that one is usually committed to some few points of vulnerability, and he immediately assumes that all of his fellow men are marked the same way. If they were, even then would it not be wise to stir another set of impulses, particularly if they were better ones? For instance, sentimentality is a pretty general weakness, but sentiment, reason, or even common sense is a better impulse to work upon. Fear may compel me to buy a drug, but hope or reason is a more decent motive, if not actually a better one.

Fourth, one must take into account the universal human instinct for harmony or beauty. This is the least understood, the least acknowledged, and the least catered to of all human instincts, mostly because so-called business men are supposed to be immune to all sense of form except the dollar sign; to all line combinations except those relating to Arabic figures as they are combined in computing money, and to color entirely. Whether this is or is not true, even in part, it is unsafe to suppose that everybody is immune. True, the public accepts some quite terrible things in the art field. They very often do so only for the positive want of something better, however. Try them. Nothing in advertising so well expresses the right atmosphere as the illustration, and nothing is so well able to destroy it as the wrong one.

Fifth, the greatest economic waste in advertising display is this: the majority of cuts or illustrations are too large; probably at least 50 per cent, in a great many instances 100 per cent. This not only wastes space, materials, and work, but it defeats its own aim. The loudest noise is not the most effective, nor is the biggest shirt stud. A friendly tap on the shoulder is pleasant and persuasive, but a knock

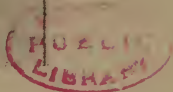
that lands one in the gutter is not—at least when one thinks it over. Besides, the very nature of the picture demands subtlety and a fairly modest aspect; that is what invites attention, creates and sustains interest, and makes a lasting friend of the observer. Modern advertising abuses the idea of illustration, no doubt, but it also defeats its own ends by the exaggerated sizes in general use, by which all other symbols are dwarfed into insignificance.

Sixth, though the subject of the processes of reproduction is not a part of this book, the subject of the quality of the illustration is. It is infinitely better to have one good thing than two bad ones. A perfectly satisfactory object found in a shop leads often to the purchase of a half dozen or more other things in the same shop which would not have been thought of but for the satisfaction found in the first article. One illustration perfectly conveying a message in a perfect manner will get away with ten times more than five cheap, tawdry, inconsistent, and incomplete ones huddled into the space for two. The best is none too good even in “commercial art,” and right here let it be remembered that all of the best things are not done by those with the most reputation, the biggest clientèle, or a command of the highest prices. There may be much in a name if it is that of a well-known bone specialist or a divorce lawyer, but not necessarily in that of a maker of advertising illustrations, particularly if his audience never knows who does them. They must in each instance stand on their merit. Neither the advertiser nor the advertising manager is easily hypnotized where there is not a satisfactory return for money invested, but he may get a yet larger return by improving the quality of his art material and treating it to a test of common sense, as he does other matters related to it.

s & Girls



Separate Skirts



A RATHER UNINTERESTING OBJECT MADE
TO APPEAL THROUGH DECORATIVE TREAT-
MENT USED WITH UNOBTRUSIVE ACCES-
SORIES.



SENTIMENTALITY OR "SLUSH" IS OFTEN MISTAKEN FOR THE SPIRITUAL OR THE ÆSTHETIC QUALITY. A SENSE OF HUMOR MAY SAVE THE DAY.

TYPE FACES, BORDERS, AND TEXTURE
IN ADVERTISING

SECTION ONE—TYPE FACES

WHEN we see a man walking about among others, twisted and bent in form, our attention is at once particularly fixed on him. This is due to three facts mainly: first, we are accustomed to a different idea of the human shape; second, our feeling for the principle of gravitation calls for an upright balanced figure in harmony with that law; and third, this unusual manifestation of life appeals directly to our instinct for pity. The less important appeal made to curiosity, fear, etc., is not significant here. The main questions are of form proportion and of form position, plus any human interest associations that may be aroused.

There are two ways of seeing proportion: one merely as related to objects as we have become accustomed to seeing them, and another in the abstract—*i.e.* form proportion that by its subtlety and consistency makes a direct appeal to the æsthetic sense, arresting our attention, creating interest, and inspiring confidence, as well as making us friendly, just because we (unconsciously, perhaps) recognize this quality and feel its charm. Every man knows he is more or less susceptible to this influence in everything he sees.

Solid shapes or forms are bounded by surfaces, and sur-

faces by lines. When we think of design in layout it is, of course, the surface form with its line boundaries that we have in mind, and the forms created are those of two dimensions seen "in the flat."

Perhaps we have become accustomed to think of the principles of form or arrangement as they are related to the placing of the symbols of advertising in their best relative positions within the inclosed blank space. Though we are daily working with them, we have not associated them particularly with the type faces we are using, nor with the blank-space spots created by the various line combinations which go to make up the various styles of type faces in common use, nor with the possibilities in creating special lettering for advertising goods with distinctive qualities. There is a wide field for study here.

It is well to form the habit of seeing a letter or a combination of letters in two ways: first, as forms that are made by the lines that compose the letter, and second, with reference to shapes that are made by the blank spaces which are wholly or partly set off by the lines forming the letters. Practice in separating these two ideas makes each one more apparent, and it is in becoming sensitive to form appeal that its value lies.

Who has not already formed associations with Old English type? It may be with the Church, the Christmas card, wedding invitations, or what not, but it is unlikely that one could see a number of unrelated Old English letters grouped together without a conscious mental picture of something; probably not of talcum powder, motor trucks, or a book on "How to Feed Hens."

Those who understand ornament and its meaning have a set of associations already formed which are at

Don't Run 'Round in a Circle for Business

Follow the Straight Line---and Get it

The straight line in this case being An Engraved Letter Head for your customers, in preference to a printed one. Your customer will be better pleased, his business will increase and your reputation for GOOD WORK together with a growing sales volume will be YOUR REWARD.

The three specimen Letter Heads illustrated below are typical of many others we've designed for the trade and which are shown in our new circulars: it is yours for the asking.

Emerson-Adams Co.

— JOBBERS OF —

DRY & FANCY GOODS

AND

LUMBERMENS SUPPLIES.

Bangor, Maine.

Return after Five Days to

The Walter M. Lowmyer Co.
Chocolate Bonbons

Boston.



CRAIG & HOWE

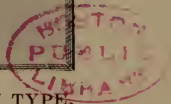
AROOSTOOK POTATOES

Choice Seed Stock
a Specialty

Ashland, Maine.

Martin Diploma Co.

110 Tremont Street, Boston, Mass.



THROUGH CHOICE AND ARRANGEMENT OF STYLE AND SIZE IN TYPE, BOTH THE ATTRACTION AND INTEREST VALUE OF THE COPY ARE LOST IN OVER-EMPHASIS OF THE ILLUSTRATIVE LETTERHEADS. NOTICE THE CONFUSION ARISING FROM THOSE IN THE LOWER THIRD OF THE SPACE, AND THE UNPLEASANT TYPE COMBINATIONS THROUGH-OUT.




Christmas Gifts

The gift beautiful
The gift practical
The gift enduring

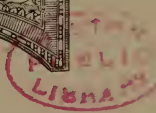


Each and all may be found at its best here, in
The Resort of Fashion

B. Altman & Co.
Fifth Avenue Madison Avenue
Thirty-fourth and Thirty-fifth Streets
New York



THE SPIRIT OF CHRISTMAS IS WELL SHOWN IN THE SELECTION OF THIS STYLE, WHICH BY ASSOCIATION HAS COME TO SYMBOLIZE THE IDEA. IT IS IN PLEASANT CONTRAST TO AN ABSTRACT BORDER TOO HEAVY AND WHICH MIGHT WELL OMIT THE LOUIS XVI RIBBON EFFECT AT THE TOP.



once aroused when they see an ornamented initial letter in which the ornament is more prominent than the letter itself. Having once aroused and set in motion this chain of associations, it is exceedingly difficult to reconcile them with the ideas expressed by a text that has nothing whatever to do with those suggested by the ornament, which had the advantage of having made its appeal before the context was grasped at all. In this way the value of the suggestion offered by the ornament (if there was any) is not only neutralized, but the process of nullification was a distinct hindrance to the normal working of the appeal through the context. The psychology of this is simple. Previous associations, or one's "apperceptive mass," play no mean part in the understanding and interpretation of a new idea. Irrelevant appeals in type selection are as unwise as they are in any other field where symbols have an established significance.

One instinctively feels that a sentence set in Della Robbia type has a stronger decorative appeal than the same sentence set in Roman. On the other hand, he feels that the Roman looks more substantial, scientific, direct, and mechanical. It is not in this case so much the direct association of the styles with definite ideas as it is the unconscious appeal they make through their own characteristics, their general form, the kind and quality of their lines, and the kind and position of blank spaces that result. They look like certain qualities for which they stand.

In the selection and use of any style in type this factor of feeling must be reckoned with, since there is no denying that we are all profoundly affected in this way, no matter how much we believe we are immune to all but *reason* and its workings.

In the case of Caslon or Cheltenham, for instance, there is less radical distinction. They were, no doubt, designed so for that very reason. The cold, blunt, scientific Roman has its place, as has the sentiment associated with Old English or German Script, and the delicate decorative possibility of the Della Robbia, but these two styles possess, each in its own way, a sort of general or standardized combination of qualities which, in their varied branches, seem to express very well the general qualities of many things without having any radical suggestive merit. This undoubtedly accounts for their use where general rather than special quality feelings are to be aroused.

It may not be amiss here to recall that we have perhaps become accustomed to a personal liking for one or the other of these styles long enough to lose temporarily the power to feel the others, or we may be so thoroughly committed to following a tradition as to have lost the desire or power either to *think* of, or to *feel* the appeal of anything not squaring with the tradition. Some printers are hopeless in this respect.

Further discussion at this point of type forms in common trade use is perhaps unnecessary, since our aim is not to point out the merits or demerits of any style in particular, but rather to awaken the mind to consciousness that style in type (like style in anything else) is style because it possesses certain individual characteristics which presumably mean something; that a wrong choice of style means attempting to express one set of ideas with symbols that plainly say something else; that doing so is neither intelligent nor pleasant, and that such a use of any set of symbols does not result in efficiency.

But the use of type as a means of expression is by no

*Come hear the Ampico. Hear it as you would hear it in your home.
It will mean more to you than any music you ever heard before.*

The AMPICO in the Knabe, Haines Bros. and Franklin Pianos

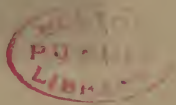
Uprights from \$1175

Grands from \$2500

The Marque Ampico, operated by foot pedals, from \$925

Knabe **Warerooms**
Fifth Avenue at Thirty-ninth St.

Fifth Avenue Week, April 5th to April 10th, 1920, Exhibits of Art in Commerce



IF IT TAKES THIS AMOUNT OF VARIETY IN TYPE FACES AND THIS KIND AND TYPE OF BORDER TO EXPLOIT THE "AMPICO," WHAT WOULD IT TAKE TO DESCRIBE THE "HALL OF MIRRORS" IN THE VERSAILLES PALACE?

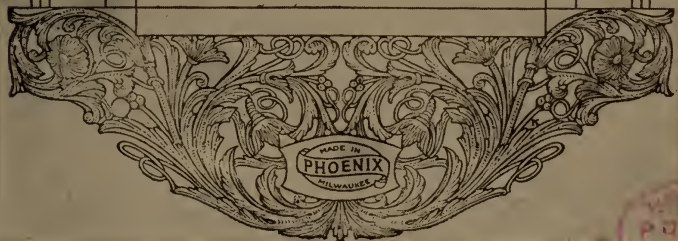


Every man knows that a silk thread has much greater strength than any other similar strand. And that is the reason why we make Phoenix hosiery of the finest silk. The same economy which gives to the Phoenix product long mileage at low cost has also given it conspicuous leadership in world sales.

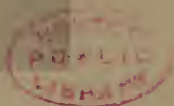
Ask for No. 254 at 80 cents; No. 251 at \$1.00

PHOENIX

SILK HOSIERY FOR MEN



ELIMINATE THE DECORATIONS, WHICH SUGGEST NOTHING MORE THAN SIXTEENTH-CENTURY WOODCARVING AND NOTHING LESS THAN EITHER HOSIERY OR SILK, AND THE ADVERTISEMENT MAY BE CONVINCING.



means covered by these generalizations as to feeling, suggestion, and association. There is also the effect of the printed page in a book, the effect of a selected space in newspaper or magazine advertising, the circular-booklet, and sundry other arrangements where the aims of the unit are quite different. The book page is a unit where, except for headings or emphasized words, a feeling of complete unity, legibility, and beauty is the aim. In the magazine space unity should be preserved, and it should not be ugly; but it involves a decided sequence of ideas through certain modes of emphasis quite generally produced through type changes.

Here is where a passion for variety, for the curious or grotesque, and for screaming display, finds a most fertile field. The ways and means are devious. In the first place, there is the upper and the lower case forms from which to choose. Upper case has been considered more dignified, formal, and classic, partly, it is probable, because college bulletins and other scientific-looking things have been so printed, and partly because they look so, owing to their forms.

Lower case is more easily read, seems less stilted, more familiar, and possesses greater variety in its forms when put together in words, because of varying heights and positions relative to the general horizontal line. These two sets of qualities and their ramifications exhaust the possibilities in type in so far as their division into "case" is concerned. How is it that we find a two-inch magazine space changing from upper to lower and back again six to eight times "for the sake of effect," as one writer has put it? The wonder is that he hasn't asked himself what the effect is. Is it blatant ignorance, inordinate love of change, or does he wish to make continuity of thought

impossible? If so, he is successful. Use upper case very conservatively and make as few irrelevant changes as possible within the given unit.

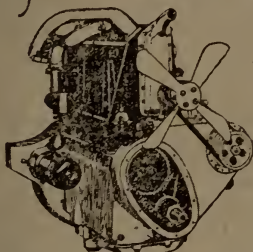
Then there is the classification by "points." It is a modern maxim to reduce ideas to their lowest terms before expressing them. Why not reduce the changes in type sizes to some sort of sequence in proportion to the importance of the ideas they express, and thereby make it possible to get the idea without consciously feeling the jolt that comes with change of form? Why should the words "the" or "of" in a title be selected for special emphasis by using larger or smaller type than the rest of the title?

Infinite space is wasted by using too large a type. Special investigation is constantly being made in these days concerning the most practical and readable sizes for special conditions. Authorities seem to be unanimous in saying that we have oversized everything. It is easier, isn't it, to fasten the attention within a foot square than it is on a mile, and it is less tiring to comprehend a cow at a hundred feet than it is a menagerie at the same distance. A thing is (if it is easily readable) much more attractive in a type smaller than that which is in general use in advertising. Moreover, the exaggerated differences that occur in a given sequence are out of all manner of proportion to any possible need for special emphasis on any particular idea.

This is like so many other things in real life—overdoing one thing necessitates overdoing the next and associated ones—and so on until there is no possible way in which to overdo the last one proportionally, and so the whole sequence breaks down. After all, this is simply another question of consistent sizes, consistent with one another for the sake of unity of appearance, and consistent in size

The ROAMER

America's Smartest Car



Three Models

of the Roamer are equipt with the famous Rochester-Duesenberg four cylinder 75 H. P. motor. The engine with the horizontal valve action, the valve action which gives these engines that almost uncanny pick up and pep so noticeable in Roamer cars equipt with this product of the Rochester Motors Corporation, manufacturers of "America's Most Desirable Engine."

Prompt Deliveries.

DOUBLE CANTILEVER SPRINGS

2-Pass. Roadster

2-4 Pass. Roadster

4-Pass. Sport Tourer

ROAMER SALES CO., Inc., 1800 Broadway, N. Y.

BROOKLYN, N. Y.
1426 Bedford Ave.

NEWARK, N. J.
496 Central Ave.

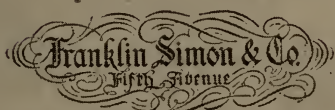
NEW HAVEN, CONN.
105 Edgewood Ave.

HARTFORD, CONN.
8 Ford St.

IF THE USE OF THIS BORDER IS TO ATTRACT ATTENTION, IT IS SUCCESSFUL. IF ITS USE IMPLIES THE HOPE THAT IT SUGGESTS WHAT IT INCLOSES OR THAT IT STIMULATES TO INVESTIGATE, IT IS DOUBTFUL.

MEN'S
CLOTHING SHOP

HS EN'S
hand-
tailored
flannel
suits in
parallel stripes
but
without
parallel
in the
workmanship
\$55



2 to 8 West 38th Street—Street Level

*Street Level—never climb for a
proposition!*

A "HAND-MADE" INITIAL, SUGGESTING A HAND-
MADE QUALITY. NOTICE DISTRACTION CAUSED
BY INTRODUCTION OF THE LAST THREE IDEAS IN
RADICALLY DIFFERENT TYPE EXPRESSION.



with the importance of the idea they represent and with the space allotted for its expression; indeed, the selection of the right style is a matter of consistent shapes.

A man born with the hairy body and tail of his prehistoric ancestors is known as a freak, a genuine asset, no doubt, to the circus, and a never-ending source of curiosity to the observer, but as a member of the ordinary family circle he seems a less desirable element.

A freak letter is equally undesirable when associated with the legitimate members of a normal type family.

The introduction of an f, the shape of which suggests nothing more than the neck of a giraffe, or an s, one of whose parents was apparently a boa constrictor, adds nothing to one's illusions about the fineness of quality in anything advertised, or for that matter, to one's respect for the judgment of the one who advertised it.

Freak lettering is for freak advertisers with freak ideas to dispose of to freak people. Such a situation is not found as often as one might at first suppose. No doubt the increasing tendency to do this kind of thing has grown out of the all-too-prevalent belief that originality in itself is a tremendous asset, no matter what the other qualities of any new invention may be. This is a grave mistake not confined to this subject by any means. The demand for originality is an epidemic which has its inception among the ambitious and vigorous young, whose experience is too limited to make them acquainted with the real qualities of things as they have been expressed by wiser ones than they, and who have not had time or opportunity to rearrange their knowledge and to adapt it to new requirements of expression. Some understand better a color harmony that has been successfully used before, and prefer it to a collection of "entirely new shades," or they

choose lettering that has adequately expressed ideas of quality for some time rather than those never before seen that suggest nothing so much as a lack of taste or of sense.

It may be said that there is a certain monotony in always using the same type in the same way. True, there is, but our contention is that the variety needed is generally best obtained by a sensible and tasteful selection of case, size, shape, and strength of line, rather than in invention of ugly or meaningless forms or of inharmonious combinations of those already in use.

The question of the proper emphasis of a word or phrase is constantly recurring; how to make this or that so important that everyone who sees will take due notice. Surely it is not by overdoing the size contrast. "Enough is sufficient" in anything. Too much destroys the point. Underlining a word is generally ugly; if several emphases occur on a page it is destructive of all unity. One may select a darker-face type of the same size as the body of the material, print in small caps, or follow the general custom of using italics. In any case there is an emphasis created by contrast.

Barring underlining, the use of italics seems most unpleasant. The type itself is weaker looking than the ordinary type. It suggests uncertainty, instability, and fancifulness, rather than strength, force, or permanence. Of these things we may be sure: if it is used in ordinary cases where emphasis must be secured in the traditional way, there certainly is no argument for indiscriminately employing it to emphasize articles, conjunctions, and prepositions in titles, sub-titles, addresses, and the like. These words surely have no reason for being emphasized, and habitual wrong usage nullifies accepted traditional use for purposes of legitimate emphasis.

3 attractions of the **Los Angeles Limited**



speed!

Again on the fast pre-war basis. To sunny Southern California in less than three days.

-comfort!

All Pullman exclusively first-class train. Every comfort—even a special barber and valet.

-protection!

Automatic electric safety signals; heavily ballasted road-bed and heavy rails.

So you go speedily, comfortably and safely. Here's the schedule:

Leaves North Western Terminal, Chicago, 7:00 P. M. every day. Omaha 8:50 A. M. Arrives Salt Lake City 1:15 P. M. (2nd day). Los Angeles 1:30 P. M. (3rd day).

The Continental Limited—a fine new train leaving in the morning.

Leaves North Western Terminal, Chicago, 10:30 A. M. Omaha 1:25 A. M. Arrives Salt Lake City 8:20 A. M. (second day). Los Angeles 9:30 A. M. (third day.) Pullman, standard sleeper through Los Angeles to Long Beach; observation, standard and tourist sleepers, coaches and dining car to Los Angeles.

For best locations, make reservations early.

For information ask—

Any railroad ticket agent or

F. O. Fitz-Patrick, Gen'l Agt., C. & N. W. Ry.

403 Stewart Bldg., 280 Broadway, New York

J. B. De Fries, Gen'l Agt., U. P. System

300-10 Stewart Bldg., 280 Broadway, New York

J. T. Hendricks, Gen'l East. Agt., Salt Lake Route

1812 Woolworth Bldg., New York



**CHICAGO & NORTH WESTERN
UNION PACIFIC SALT LAKE ROUTE**

A TYPE SELECTION, "LOS ANGELES LIMITED," BESPEAKING "SPEED" MAYBE, BUT "COMFORT AND PROTECTION"—NEVER.



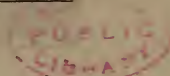
SCHANZ APPAREL
IS NOW AVAILABLE
READY TO WEAR

A NEW DEPARTMENT HAS
BEEN ADDED TO OUR
CUSTOM-TAILORING ES-
TABLISHMENT EXPRESS-
LY TO RENDER QUICK
SERVICE TO THOSE WHO
REQUIRE APPAREL FOR
IMMEDIATE WEAR.

THESE ARE SCHANZ
CLOTHES. MADE BY
SCHANZ.

SCHANZ
A P P A R E L

FOURTEEN EAST FORTIETH STREET NEW YORK.



CHOICE AND ARRANGEMENT APPEALING THROUGH
NOVELTY AND THE DECORATIVE QUALITY. WITH BORDER
A LITTLE TOO HEAVY AT TOP AND BOTTOM, AND DOOR
MOTIF A CAUSE OF DISTRACTION ONLY.

In an indirect way we have already alluded to the use of initial letters, particularly such as are of an ornamented sort, where distinctly period ornament is used as a decoration.

The use of initials furnishes another opportunity for careful selection. When a plain or unornamented form is chosen, the question of size and proportion is the important issue. The next question arising is one of placement or arrangement.

In regard to the first of these it is not uncommon to find an initial out of all size-proportion to the rest of the text, and to the page or other form in which it appears. This use reminds one of the person who, seizing an opportunity, assumes an over-officious air in the presence of his associates.

The affectation of the thin, long-drawn-out shape, associated with type of the opposite feeling, or of one out of harmony with the feeling of the page in form, is also unpleasant and unattractive, as in fact would be the opposite relative qualities should they occur.

Legibility alone is sufficient reason for placing the top of the initial flush with the top of the letters forming the first line. It is disconcerting to see the t of the word "the" so placed that one fails entirely to associate it with the "he" following, particularly if the second word is tree or cow.

An initial which is more than three lines tall is ungainly, and often the height of two lines is enough. One that is not legibly placed is neither artistic nor sensible, since function is the first requisite in an applied art, and since common sense demands that the word shall be read without conscious effort.

Initials so made or so ornamented that the ornament interferes with the legibility, cannot function properly;

moreover, they betray the lack of a true decorative sense. It seems that this sixth set of symbols or type forms presents no end of opportunity for profitable study as a means of conveying subtle, distinctive qualities, in the printed message known as advertising. We are told that much may be learned of a person's characteristics from his handwriting, which is no doubt true, and so it is that by the form, size, and color, of the style in type, similar quality characteristics are shown.

In selecting the style one first decides what particular qualities he has in mind when he writes his copy, selects his illustrations, and chooses his ornament. Probably he has visualized his arrangement and chosen his color, if any is to be used; then he selects the style in type whose forms, sizes, lines, and face color or value correspond or harmonize most closely with the spirit and letter of the other symbols he has chosen. Harmony, or unity of expression, is as fundamental as unity of thought, in the message, if the appeal is to be consistent.

Having selected the style, one must decide the relative importance of his ideas or their sequence. This decision fixes the order of arrangement, but it takes sound judgment to choose when and where to use upper and lower case, precisely what increase in size or points is enough to emphasize properly the idea, and when bold face or a color change is more effective than a change in size.

Of course the tendency is to overdo to the destruction of the efficiency of any one mode of emphasis. If the size is increased by several points, why change the case or the face and the variety of type? Some natural relationships must remain or unity is impossible. The last thing to pardon is the change of kind or style in one unit to satisfy curiosity or an insatiable desire for variety.

A STORE OF INDIVIDUAL SHOPS



FIFTH AVE., 37th AND 38th STS.

Franklin Simon & Co.

Introduce The Shop of Black and White

WHERE THE FRENCH PENCHANT
FOR CHIC WITHOUT COLOR AND
THE AMERICAN PREFERENCE
FOR SIMPLICITY UNITE IN FASH-
IONS SMART YET UNOBTRUSIVE.

Many Suitable for Mourning

*Original Paris models, also copies, adaptations, and
originations of our Black and White Work-
rooms may be selected within the privacy
of an Individual Shop or within the
seclusion of one's own home.*

GOWNS

30.00 to 295.00

BLOUSES

10.00 to 100.00

SUITS

30.00 to 265.00



HATS

15.00 to 45.00

MOURNING VEILS 3.00 to 25.00

THE SHOP OF BLACK AND WHITE—Fifth Floor

THE CHOICE OF A SENSIBLE CONVENTIONAL BORDER AND A WELL-SCALED ILLUSTRATION IS NEGATED BY THE INHARMONIOUS AND BADLY MIXED TYPE STYLES AND A DISTRACTING ARRANGEMENT.

Established 1902

MAISON BERNARD

in their new, palatially equipped 6 story building at

22 East 57th Street

Bet. Fifth Avenue and Madison Avenue

CLOSING OUT
at 1/2 Price and Less

REMAINING MODELS FROM OUR
OCTOBER COLLECTION

OF

GOWNS, WRAPS ^A_{ND} COATS

Prevailing Shades.

All Sizes.

Sale Prices

\$35 to \$125

THESE ARE THE MOST REMARK-
ABLE VALUES OFFERED THIS
SEASON.

Large Assortment.

THE UPPER HALF OF BORDER CONTAINS NO IDEA EXCEPT PERHAPS ITS BREAK, WHICH MAY SUGGEST THE CHEAPNESS OF A 50-PER-CENT CUT. THE LOWER BORDER OR ILLUSTRATION IS AMAZING.

We do not forget the limitations under which we work as to set forms in type, the economic question involved in making special type, or the difficulties with designers, materials, and workmanship; these are matters to be reckoned with in any problem, but they are not insurmountable obstacles to seeing what is desirable or possible to do with what we have.

When all has been settled—the style, the sequence of shapes, sizes, and color—there is always the problem of layout or arrangement. Type, like anything else of character, has to have room to show itself if it is to become effective in its appeal. A crowd, a mob of words or letters, is as distracting and unintelligible as one of people. Give a word which expresses an idea sufficient space in which to make a decent appearance and it will express this idea by its form and line-proportion, as well as by the mental association we have made for it as the arbitrary symbol of the idea. It cannot do this unless it is given a chance, any more than the appearance of a man can be judged well when he is completely absorbed by a mob.

There is an old adage concerning the grasping of an idea which runs, “Isolate an idea if you would grasp its meaning.” This is as good for the printed idea as for the one which is simply formulated in the mind. How much of the indorsed space should be left blank in planning a layout is a question constantly recurring. Psychologists and practical business men have spent much time and thought in coming to a conclusion. Doubtless they have in this way prevailed on the major portion of advertisers to increase the amount. This is well. “Silence is golden” we read. A little more blank space in almost any of our advertising would be as diamonds by comparison.

While set rules defining the actual per cent of blank

space necessary for the best results are as impossible as are those declaring how much money a man shall spend, still, such suggestions as may cause each man to study his own problem may be given. One authority states that 10 per cent of the whole space should remain blank, exclusive of that regularly occurring between lines of type matter and that allotted to margins. Another says 12 per cent is the minimum.

At any rate, this basis gives us three things to consider in the blank-space allotment: first, the margins; second, the space between lines composing a paragraph or such matter as is to be seen together; and third, such extra space as may be assigned to the work of isolating or separating one unit of thought from another.

Generous margins give an appearance of elegance, restfulness, abundance, dignity, and kindred qualities. With the bottom the widest, the top next widest, and the sides of the single vertical shaped page the same and the narrowest, a correct ratio is established.

For the space horizontal in feeling the sides are middle size, with the top the narrowest. The amount allotted to margins ought not to suggest stinginess, poverty, or entire absence of taste.

Individual and mechanical circumstances regulate the amount of space between lines in many cases, but in others there is a choice. There should not be so much blank as to cause the lines to seem to scatter. This is easily sensed; if not, an effect in which there seems to be about two thirds as much blank space as that occupied by the lines of type will hold the lines of type matter together.

As to the third point, *viz.*, the allotment of space between and around individual ideas, there is unlimited




Jay - Thorpe
Inc.

24 FIFTY-SEVENTH STREET WEST

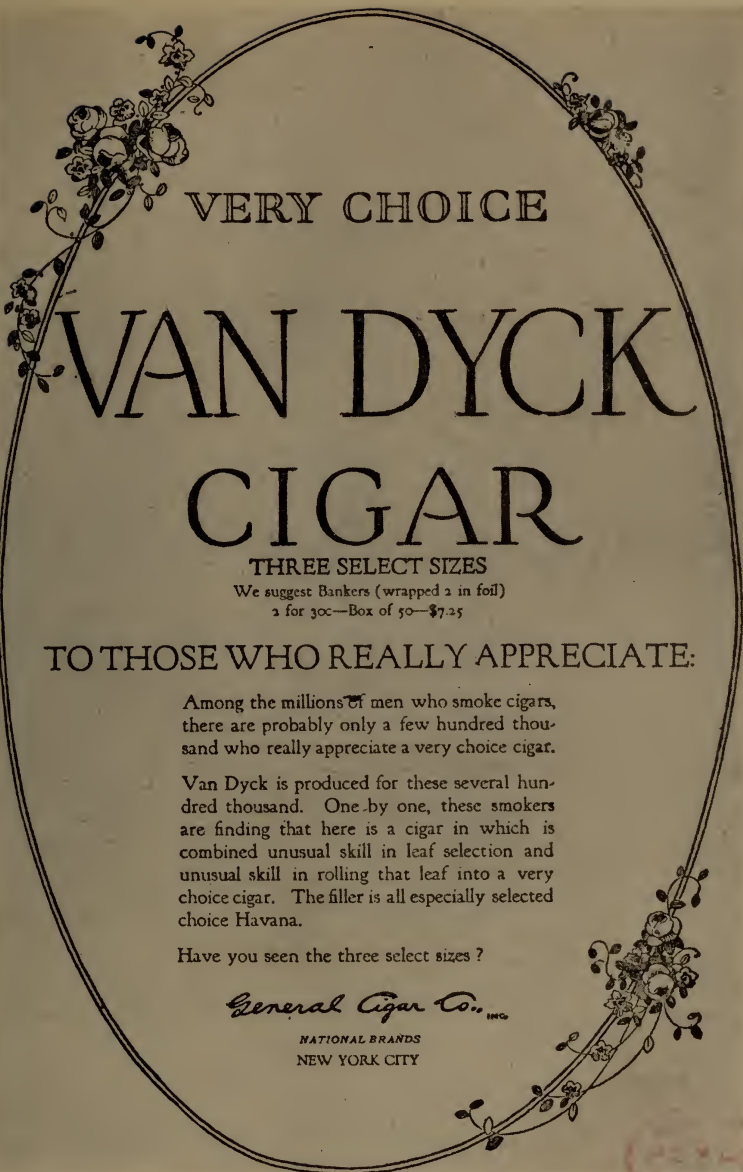
An Eastertime
Suggestion

We have just received from Paris
a choice array of original Novel-
ties which would make charming
Easter Gifts. Lovely French Bags
in new materials, dainty little
powder boxes, bizarre neckpieces
and bracelets, rare perfumes, and
some delightful accessories for
the boudoir.

PARIS — 4 RUE D'UZES



IF SOMEWHAT IRRELEVANT, AND PERCHANCE UNNECESSARY, THIS
CHOICE OF BORDER APPEALS THROUGH ITS DECORATIVE UNITY,
STIMULATING ONE TO INVESTIGATE THAT WITH WHICH IT IS COM-
BINED.



VERY CHOICE

VAN DYCK CIGAR

THREE SELECT SIZES

We suggest Bankers (wrapped 2 in foil)
2 for 30c—Box of 50—\$7.25

TO THOSE WHO REALLY APPRECIATE:

Among the millions of men who smoke cigars, there are probably only a few hundred thousand who really appreciate a very choice cigar.

Van Dyck is produced for these several hundred thousand. One by one, these smokers are finding that here is a cigar in which is combined unusual skill in leaf selection and unusual skill in rolling that leaf into a very choice cigar. The filler is all especially selected choice Havana.

Have you seen the three select sizes?

General Cigar Co., INC.

NATIONAL BRANDS
NEW YORK CITY

BORDER CHOICE AND ARRANGEMENT BETTER RELATED TO EMBROIDERED LINGERIE, VANITY BOXES, AND SUMMER MILLINERY THAN TO CIGARS OR THEIR ACCESSORIES.

chance for personal experiment. One will emphasize legibility in his estimate, another cost, believing that tenement-house conditions are worth trying out as long as people will stand them, trusting to luck that at least some of the things he has said will be rescued and comprehended by the reader; another will throw away space in his desire to be truly distinctive.

There is such a thing as a combination of judgment, common sense, and taste, that tells a man when there is furniture enough in a room, pictures enough on the wall, rings enough on his wife's fingers, and stuff enough on a car card. The acquisition of this combination of mental qualities is the real answer to the question of how much blank space each idea needs to give it a chance to do 100 per cent efficient work. Don't crowd and don't throw it away.

SECTION TWO—TEXTURE

We say a thing looks rough or smooth, hard or soft, flexible or resistive, delicate or clumsy, heavy or light, etc., according as we have made mental associations at the time we have sensed these qualities as belonging to certain objects. The sensations have not always been acquired through the sense of sight, although we commonly think of them in that way. We have felt a cloth or the surface of a paper, and through the sense of touch have first become acquainted with the qualities of roughness, smoothness, softness, hardness, delicacy, and so on. These sensations have been associated with other qualities and other objects in the mind, and now through suggestion and association we recognize these qualities when we see them. Broadly, the qualities that are primarily acquired through the tactile sense are called texture.

Ideas that are to be expressed in textural qualities must be in harmony with the texture that suggests the idea, as surely as those of color, form, or line.

One hates to think of his drawing-room as having heavy hemp or burlap window hangings, with an inside curtain of thin and sheer silk. He finds the same inconsistency in finely finished mahogany furniture seen against a plain plaster wall, or fine, delicate silk stockings with canvas or cowhide shoes.

The inharmony here is one of texture between the objects associated together as a unit.

There is an inharmony also resulting from the wrong texture as the expression of a certain quality idea. For example, a fresh young girl, slight, delicate, willowy, and fluffy, puts on a hard, heavy, rough, and thick straw sailor hat. The idea or concept of the girl described, and the concept of the hat, are at such variance that harmony of qualities is impossible, and we say the hat is impossible in texture for the girl.

There are people whose characteristics immediately suggest chiffon; there are others suggesting closely woven linen, and yet others inflexible and invincible enough almost to require sheet iron for an adequate expression of the impression they naturally convey. The selection of the right texture in clothes, in housefurnishings, and in other familiar matters is not new, but an application of this principle to matters entirely within the advertising field is less general.

Most of the qualities selected from any sort of commodity for particular exploitation bear a definite relation to this symbol, the seventh of the symbols at our disposal in conveying our message to those who compose our audience, be it general or special. Strength, durability, hard-



A RATHER DECORATIVE CONVENTIONALIZED BORDER HARMONIOUS
IN FEELING WITH THE CHARACTER AND TREATMENT OF THE ILLUS-
TRATION.



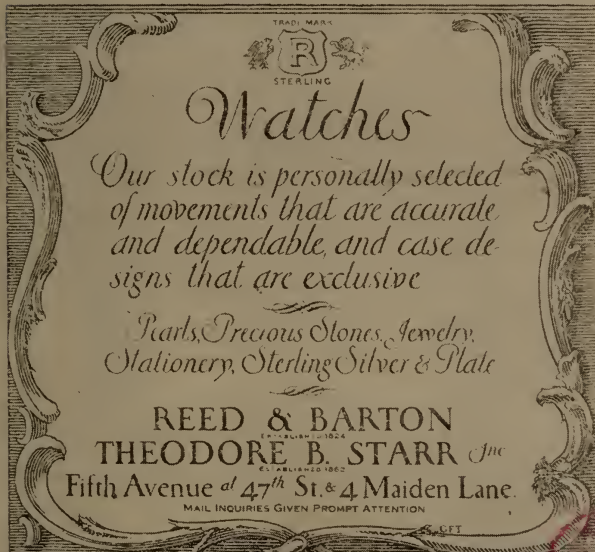
A FEW fortunate purchases of high-character
Spring Models, from some of the foremost
modistes, at remarkably big price concessions, en-
able us to present

1,200 Smart Frocks
@ \$24 to \$98
Elsewhere about \$50 to \$225

200 Choice Suits
@ \$49 to \$89
About \$100 to \$200 elsewhere

250 Coats & Wraps
@ \$59 to \$95
Regularly about \$125 to \$50

MAXON MODEL GOWNS
1587 Broadway, Cor. 43rd St.
One flight up—Elevator or Stairway



TRADE MARK
STERLING

Watches

Our stock is personally selected
of movements that are accurate
and dependable, and case de-
signs that are exclusive

Pearls, Precious Stones, Jewelry,
Stationery, Sterling Silver & Plate

REED & BARTON
ESTABLISHED 1824
THEODORE B. STARR Inc
ESTABLISHED 1863
Fifth Avenue at 47th St. & 4 Maiden Lane.
MAIL INQUIRIES GIVEN PROMPT ATTENTION

UPPER PART SHOWS BORDER, TYPE, AND ARRANGE-
MENT, WITHOUT ANY CHANCE FOR AN APPEAL.
LOWER PART SHOWS LOUIS XV ROCAILLE MOTIFS
SUITABLE IN CHARACTER TO DECORATIVE METAL OB-
JECTS, WHILE THE UPPER PART OF THE TYPE IS IN
HARMONY WITH BORDER SUGGESTIONS.

ness, ruggedness, softness, delicacy, firmness, looseness, distinction, commonness, cheapness, refinement, and dozens of other qualities occur to the mind as very clearly indicated by the quality of texture. Why not use textures in harmony with the ideas they express and with each other if they are to be thought of as elements of the same unit?

Some one has written a booklet and called it "Paper Talks." So it does, and so do the silk cord and tassels that fasten a booklet made of marbleized paper advertising a scientific convention or farming implements, and more particularly still does it speak if the cord happens to be pink or light blue. The important thing is to comprehend what it says and whether that is what we intended to say. Love birds, bowknots, flimsy lace, and silk tassels belong more to the boudoir and the lingerie department than they do to the machine shop, the marble quarry, or profound matters of science; but as a means of holding together a book they are ridiculous in any case. They are abnormal in their flippancy; they are not decorative; they are in the way; they are a misuse of money and in atrocious taste, any one of which facts is a sufficient reason for their abandonment.

Some paper stock looks strong, rugged, and primitive. It feels like bungalows, Navajo blankets, and khaki suits. Other varieties seem to speak refinement, delicacy, good breeding, and charm, or perchance compactness, durability, practicality, etc.

In fact, it is as impossible, if one stops to consider the matter for a moment, to touch or even to see a piece of paper without having a definite feeling as to the set of qualities it best represents, as it would be not to feel the difference between silk and burlap on sight.

THE ART APPEAL IN DISPLAY ADVERTISING

This being so, why not use this knowledge in every instance possible to emphasize, or at least to prevent neutralization of, the main quality ideas one has in mind when he chooses a stock upon which to deliver his message?

Obviously, the choice of a stock because one personally likes it, because it is a new thing, or because it is traditional, is not based on reason or good judgment. Paper textures, like other symbols given for use as language, have definite ideas to present, and their existence is justified by exactly this fact. Why not use them?

Advertising is the newest of the world's visual arts. It is an art because it seeks the expression of ideas in terms of function and taste, using materials in which color, form, line, and texture are involved.

Ideas comprising the advertiser's message are conceived in the same mind that conceives other ideas, and the same physical machinery is used in performing the mental operation. This special brand of ideas is related to all others in the processes of conception, and likewise in the relationship of the idea to its expression in material form. This truth emphasizes for us the absolute necessity of seeing the art of advertising in its relation with other manifestations of life, rather than as an isolated art or even as a science.

Seeing relationships of this kind soon leads one to look for the principles which control human action and those dictating the safe and sane use of the materials with which one expresses his thoughts and feelings, rather than unimportant details of isolated individual problems separated from everything else in life.

Advertising is expressed in what is termed "Display." This form of expression can no more be divorced from our expression in clothes, architecture, furniture, and the like,

Piano Dept. Manager

We require a man to manage our Piano Department. The applicant must have had extensive experience in handling a large piano instalment business at retail.

He will be concerned principally with the sales promotion end of the business, and should, therefore, be able to guide and control the inside and outside sales force and to inaugurate sales events. He should have sufficient technical knowledge of pianos to enable him to pass judgment on their construction. A party with the above qualifications and experience will find this a big opportunity. Apply by mail only to B. J. B.,

BLOOMINGDALES
59th St., Lex. to 3rd Ave.

A

A.E. Fitkin & Co.
Members NY Stock Exchange
141 BROADWAY
New York City
BOSTON PITTSBURGH
CHICAGO LOS ANGELES

C. B. & Q. Joint 4's,
1921.

The Very Substan- tial Assets

applicable to these Bonds
are equal to over

\$5,000 for each \$1,000 Bond

An analysis of these assets,
the very low capitaliza-
tion per mile, and the
great surplus of earnings
are all described in our
special folder N.

Investors are finding this
memo a most concise and
convenient reference.

*Complimentary copy
on request for folder N.*

**MOORE,
LEONARD & LYNCH**

111 Broadway
New York

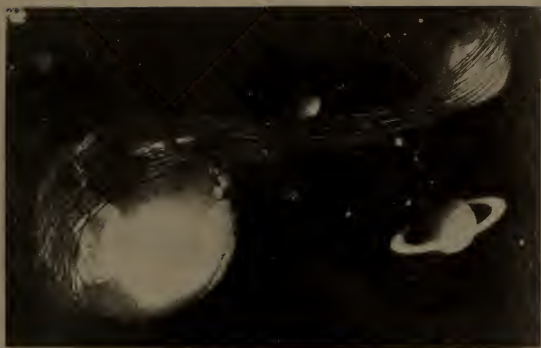
Pittsburgh

Philadelphia

B

A. ILLUSTRATES A TWO-LINE BORDER OF JUST SUFFICIENT STRENGTH TO SERVE AS AN INCLOSING FORM, WITHOUT DRAWING ATTENTION FROM ANY PART OF THE COPY.

B. SHOWS SIMPLE BORDERS IN WHICH CORNER ARRANGEMENTS GREATLY DETRACT FROM THE APPEAL OF THE COPY, AND THE LOWER PART SHOWS HOW EVEN THREE LINES MAY GIVE TOO GREAT ATTENTION VALUE TO THE BORDER.

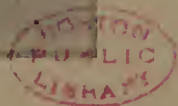


How Much Is 5 Million?

Five million is the number of miles of copper wire used in this City to meet the demands you put upon us. Not feet - but miles - five million miles - enough to go completely around the world, up to and around the moon and then back to little old New York - 21 times.

Such facts convey some idea of the enormity of the business and of its importance to the community it serves.

New York Telephone Company



ADVERTISEMENT WHOSE APPEAL IS DIRECTED STRICTLY TO THE AMERICAN TYPE OF IMAGINATION, CLEVERLY SELECTED ILLUSTRATION, CAREFULLY CHOSEN AND WELL ARRANGED THROUGH-OUT.

than the concept of the right use of a capital letter P can be divorced from its use in the printed or the written word. The very same ideas, qualities, relationships, and effects are seeking expression in all of the great visual arts.

The larger principles governing the workings of the human mind, therefore, are basic to a comprehensive view of this subject when seen from any angle whatsoever.

In this connection, also, the principles controlling harmonious relations between ideas or qualities and their most effective expression in terms of form, color, line, and texture, are as vital as those that control the processes of the human mind. And so, indeed, are the harmonious relations between the various symbols that may be used in the same unit to convey the same or associated ideas.

Granting these two premises (a knowledge of how the mind normally acts and a knowledge of the principles governing harmony in color, form, line, and texture) to be fundamental, and qualifying in them, fits one to begin the intensive study of marketing or distribution, and of special commodities in their relation to people, the display language and the economics of distribution.

To begin otherwise is not to begin at the logical end, even if one's analysis of the article is complete, his selection of marketable qualities irreproachable, and his visualization of the message perfect, for of what earthly use is a message if one has no adequate knowledge of how to express it, or any real knowledge of how it will be received or what the reaction to it will be?



INDEX

INDEX

- Adam style in architecture, 88
- Advertising illustrations, 106
- Anne, Queen, 87, 88, 92, 96
- Appetites, Man's five natural, 69
- Arrangement, 29, 34, 36, 43
- Atmosphere, 66, 97
- "Baby blue," 59
- Background colors, 60, 62, 63
- Balance, 30, 31, 44, 47
- Baroque period, the, 79, 80, 86
- Beauty, 69, 72
- Binary colors, 54
- Bisymmetric balance, 47
- Black, 60
- Black Walnut era, 80, 85
- Blank space, 121, 122, 123
- Blue, 53, 55, 62
- Blue-green, 58, 61, 62
- Blue-purple, 58
- Book advertising page, 50
- Booklet, the, 28
- Borders, 26, 78
- British art, 93
- Brownstone period, 85
- Cabriolets, 87
- Caslon type 114
- Center, Optical, 45, 46, 50
- Chambers style in architecture, 88
- Charles I, 87, 95
- Charles II, 83, 87, 95
- Charles VIII, 83, 86
- Charles IX, 86
- Cheltenham type, 114
- Chippendale, 88, 92
- Classicism, 78, 81, 83
- Classic style, New, 90
- Colonial period, Early, 88
- Color, 7, 21, 22, 23, 29, 32, 50, 52-65
- Composition, 29, 32, 43
- Copy, 4, 19, 29, 43
- Cromwell, Oliver, 87, 95
- Della Robbia type, 29, 113, 114
- Design, 43
- Detail, Attention to, 12
- Directoire, 87, 88, 92
- Display, 16, 31, 126
- Du Barry, Mme., 90
- Edward VI, 87
- Egg and dart border, 78
- Egyptian Sphinx, 93
- Elizabethan period, 94
- Elizabeth, Queen, 84, 87, 95
- Emphasis, 38, 49, 50, 118, 120, 126
- Empire style, American, 87, 88
- English art, 93
- Fancy work, cross-stitch, 87
- Firm names, 41
- Form, Principles of, 34
- France, center of fashion in art, 85
- Francis I, 83, 86, 94
- Georgian period, 88
- German script type, 11
- Glass, Stained, 75
- Gothic art, 75, 78
- "Gothic Revival," 81
- Gray, 60
- Greek deduction, 42, 43
- Greek rule, 42, 43
- Green, 53, 61, 62

INDEX

- Harmony, 13, 33, 61, 62, 63
Headlines, 41
Henry II, 86
Henry III, 86
Henry IV, 86
Henry VII, 87
Henry VIII, 87, 94
Hepplewhite, 88
Hermes, The, 72
Historic periods, 81-97
History, 67
Humanism, 77, 78, 82, 83, 94

Illustrations, 4, 6, 11, 20, 40, 41, 98-110
Initial letters, 26, 113, 119
Irish art, 93
Italics, Use of, 118

Jacobean period, 87, 95
James I, 87, 95
James II, 87, 95

Law of the Golden Mean, 42, 43
Layout, 18, 29, 43, 121
Lettering, Freak, 117, 118
Louis Philippe, 93
Louis XII, 83, 86
Louis XIII, 86
Louis XIV, 81, 82, 86, 87, 88, 90
Louis XV, 83, 87, 88, 89, 96
Louis XVI, 81, 83, 87, 88, 90, 96
Lower case, 115

Madonna, 68, 100
Magazine Adv. page, 50
Mahogany furniture, 87
Margins, 122
Marie Antoinette, 90
Marie de Medici, 86
Mary I, Queen of England, 87
Message, The, 14, 15, 19, 127
"Modern Art Movement," New, 82
Movement, 48, 49, 51

Napoleon I, 92
Napoleon II, 93
132

Occult balance, 47
Old English type, 29, 112, 114
Optical center, 45, 46, 50
Orange, 53, 62
Overdoing, 30, 116, 120

Paper, Gray-toned, 61
"Period Art," 25, 29, 66-80
"Points," Classification of, 116
Pompadour, Mme. de, 90
Primary colors, 54
Proportion, 111, 116
Purple, 53, 62

Red, 53, 54, 62
Red-orange, 62
Renaissance period, 79, 81, 86, 87
Restraint, 73
Rocaille motifs, 91
Roman types, 28, 113, 114

Scale, 40, 41, 42
Scottish art, 93
Selection, 29, 43, 44
Sex appeal, 21
Shapes and Sizes, Consistent, 38, 39, 40, 44
Sheraton furniture, 88
Space between lines, 122
Street-car advertising, 7, 10, 11, 36
Structural unity, Consistent, 37, 38, 44
Styles, Monarchic dictation of, 88
Symbolism, 54, 55
Symbols, 15, 16, 27, 43, 44, 104, 107, 113, 114, 124, 126, 127

Texture, 29, 32, 123-127
Touch, Sense of, 27, 28
Trade-mark, 33, 37, 39
Type faces, 28, 29, 39, 112-123
Type styles, 32
Typography, 28, 29

Underlining, 118
Unity, 51

INDEX

Upper case, 115, 116

Versailles, 89

Venus de Milo, 72

Victorian era, English, 81

White, 60

William, King, 87

Winged Victory, 72

Words, Coining grotesque, 20

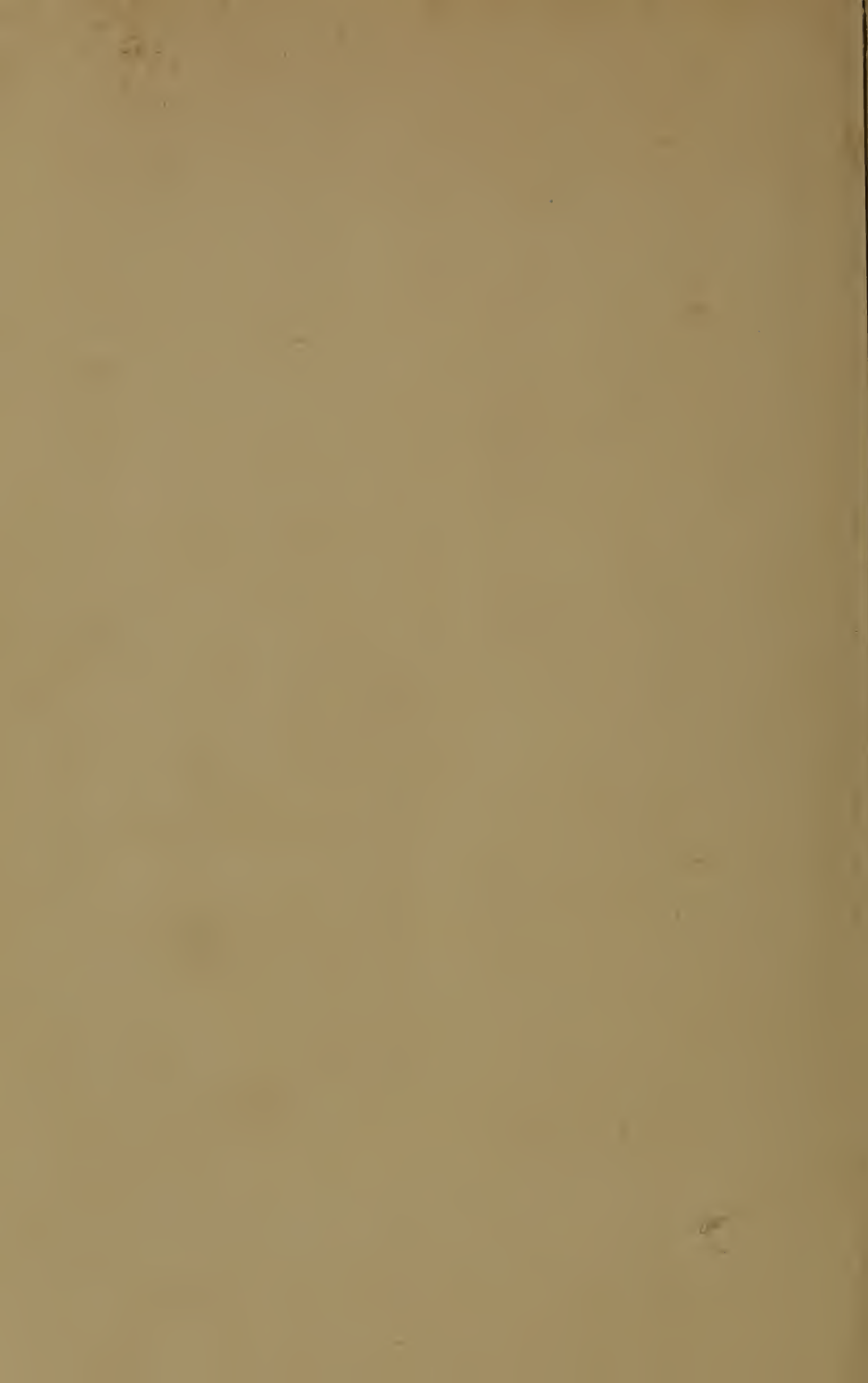
Wren style in architecture, 88

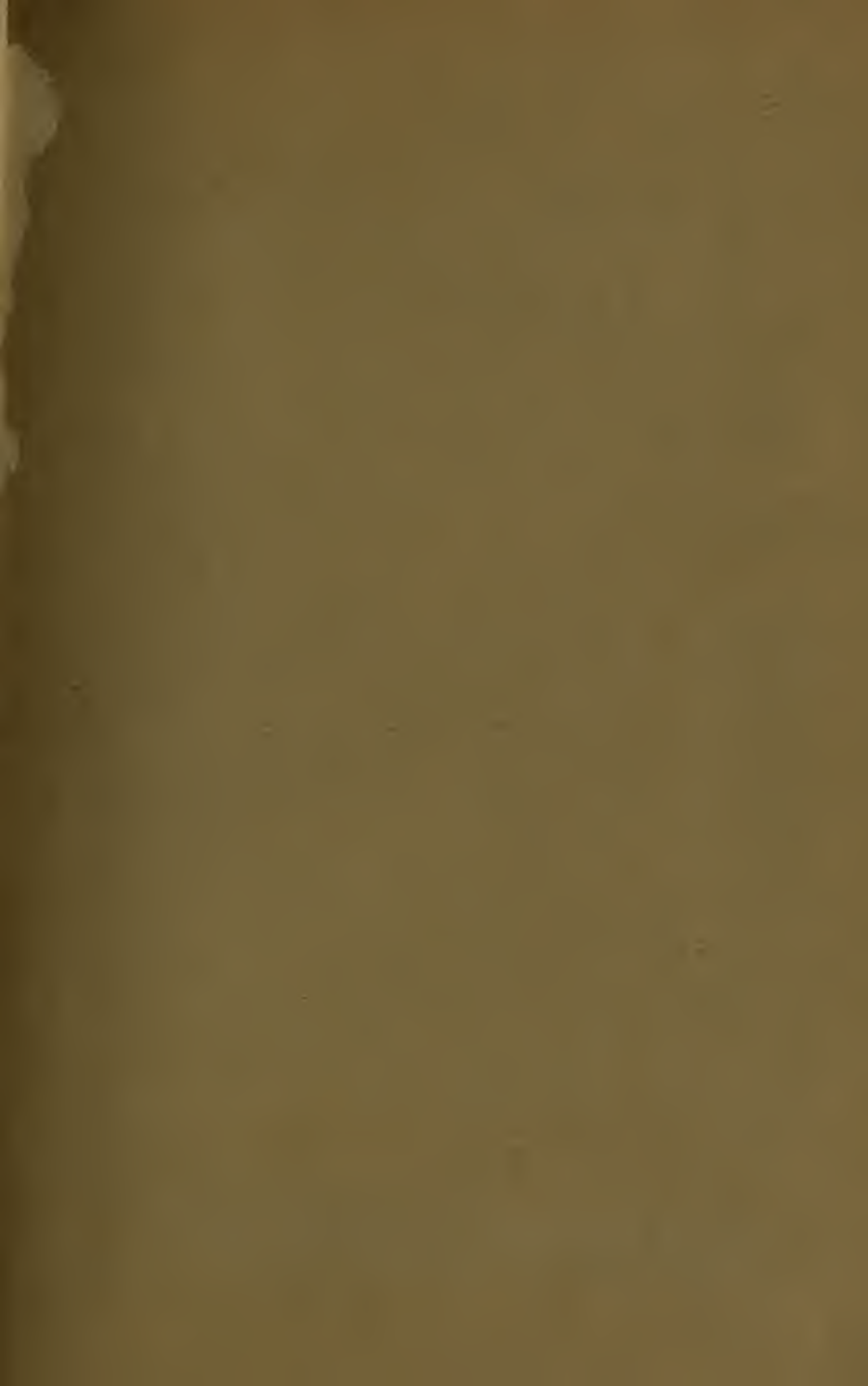
Yellow, 53, 55, 61, 62

Yellow-green, 61, 62

Yellow-orange, 62

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